DOCUMENT RESUME

ED 074 512 CS 200 419

TITLE A Nongraded Phase Elective Senior High English Curriculum.

INSTITUTION South Bend Community School Corp., Ind.

PUB DATE [72]

NOTE 497p.

AVAILABLE FROM Mr. Russell Rothermel, South Bend Community School Corp., 635 South Main St., South Bend, Ind. 46623 ($8.00, make check payable to the South Bend Community School Corp.)

EDRS PRICE MF-$0.65 HC-$16.45

DESCRIPTORS Business English; Composition (Literary); *Course Descriptions; Creative Writing; Drama; *Elective Subjects; *English Curriculum; English Instruction; *High School Curriculum; Instructional Materials; Language Development; Literature; Multimedia Instruction; Reading Instruction; Speech Instruction

ABSTRACT

The course content in this nongraded phase elective curriculum is classified into Phase 1, designed for students who find reading, writing, and speaking difficult, Phase 2 for students who need to improve and refine basic skills at a somewhat slower pace, Phase 3 for those who have an average command of basic language skills and want to advance at a moderate pace, Phase 4 for those who learn fairly rapidly and have a good command of the language, and Phase 5 for those who are looking for a challenge and for stimulating experiences. Each elective, including the freshman introductory course, is offered for a 12-week period. Along with course descriptions, a list of objectives and instructional materials and a short course outline are provided. On occasion suggested approaches, techniques, and additional references are also listed. Some of the subjects offered include basic reading, theater, mythology, vocational English, creative writing, modern media, journalism, developmental reading, American literature, American fiction, English novel, humanities, politics in literature, comedy, Shakespeare, short story, speech, drama, and a few year-long courses such as college prep, mechanics, speaking, and grade level courses. (HS)

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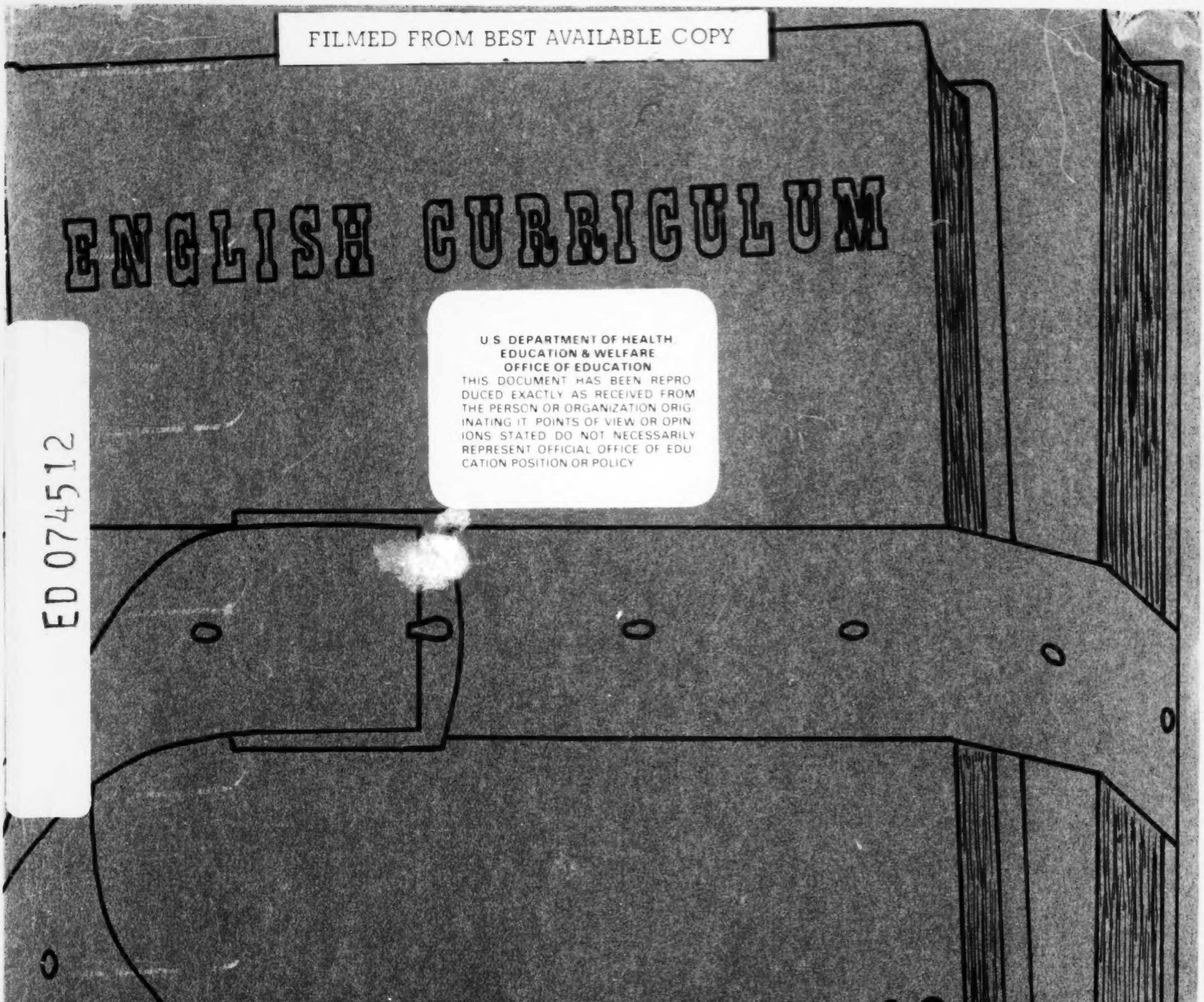

ENGLISH CURRICULUM

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GRADES 9 - 12

SOUTH BEND COMMUNITY SCHOOL CORPORATION

SOUTH BEND, INDIANA 46623

CS 200 419

ED 074512

A NONGRADED PHASE ELECTIVE
SENIOR HIGH ENGLISH CURRICULUM

Donald A. Dake, Superintendent of Schools

William Fitzgerald, Administrative Assistant
to the Superintendent

Russell Rothermel, Assistant Superintendent
of Instruction

Lawrence McKinney, Director of Secondary
Education

Richard Schurr, Coordinator of Language Arts

The Curriculum development reported in this document was supported in part by the Model Cities Project for the City of South Bend.

THE PLANNING STAFF
AND
TEACHER CURRICULUM COMMITTEES

Washington High School

Principal - Kermit Thompson
Department Head - Georgina Voll
Teachers: Norma Hoffman
Louise Drapek
Carol Dulcet
Marilyn Fodor
Thomas Foley
Joseph Good
William Kaniewski
Ann Lehman
Casimer Pikuza
Kathy Reeves
Ruth Tulchinsky
Don Watson
Virginia Black
Nancy Conrad
Patricia Sell
Head Counselor - Frank Ernest

Riley High School

Principal - Howard Crouse
Department Head - June Waterman
Teachers: Thomas Black
Sandra Hojnacki
Phyllis Keays
Melvin Martin
Frances McMillan
Emileann Vargo
Dennis Wielgos
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Teachers: John H. B. Kauss
Frances Smith
Stella Thomas
Head Counselor - Everett Holmgren

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Mary Mathews
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Edward Nugent
Mona Paulson
Jerry Stover
Annette White
James Wright
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Department Head - Gerald Kline
Teachers: Babbette Maza
Mary Virginia Rosenfeld
Barbara Ringer
Head Counselor - Agnes Burns

Clay High School

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Teachers: Sheila Dempsey
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Robert Krouse
Ralph Radecki
Head Counselor - Tom VanDeWalle

North Liberty High School

Principal - Keith Davis
Department Head - Al DeRue
Head Counselor - Ronald Hosinski

FOREWORD

> "The purpose of a liberal arts education is to expand to the limit the individual's capacity, and desire, for self-education, for seeking and finding meaning, truth, and enjoyment in everything he does."
>
> A. Whitney Griswold, President
> Yale University, 1950-1963

TABLE OF CONTENTS

Page

Philosophy and Overall Plan.....1

Ninth Grade English Electives:

- Introductory English Course For All Freshmen.....5
- Basic Communication.....9
- Basic Reading I.....13
- Communication Arts.....18
- English On The Job.....22
- Intensive Reading.....25
- Introduction To Theater.....29
- Maturity.....33
- Myths, Legends, and Folklore.....37
- People.....46
- Reading Techniques.....52
- Take a Look at Yourself.....57
- War and Its Consequences.....62

Composition and Language Development:

- Business English.....66
- Composition.....69
- Composition.....73
- Creative Writing.....78
- Creative Writing.....82
- Creative Writing.....86
- Creative Writing.....90
- Creative Writing II.....94
- Essay Writing and the Research Paper.....96
- Independent Study.....111

Focus on Language..115

Practical Writing..120

Preparation and Practice for the Sat and Other Standardized Test..126

Courses in Modern Media:

Appreciation of Modern Media..130

By-Line..135

Deadline..139

Film Making..145

Journalism I..151

Print Media and Propaganda..154

Readings in the Mass Media..157

Reading:

Basic Reading II..162

Developmental Reading..168

Developmental Reading..174

Individualized Reading..180

Reading for Pleasure and Analysis..185

Literature:

America and the Americans..188

American Literature I..193

American Thought and Times..197

The Comic Spirit..201

Concept of the Hero..206

Concept of the Hero..209

Consequences of War..213

Contemporary American Fiction..216

Dreams of Men..220

Dreams of Men..224

Early American Fiction..228

English Literature--The Early Years.............................233

The English Novel...243

Exploring the World of Adventure................................246

Exploring the World of Adventure................................252

The Far West..254

The Good Guys...259

The Hero in Literature..267

Ideals and Values...273

Humanities..275

Illusion vs Reality...279

"Love Means....."...284

Man's Search for Identity.......................................290

The Many Aspects of Love..293

The Many Aspects of Love..297

The Modern American Novel......................................301

Mystery and Suspense..305

Mythology...311

Mythology II..315

Myths, Legends, and Folklore....................................321

Poetry Seminar..324

The Political Merry-Go-Round....................................331

The Political Merry-Go-Round....................................334

Political Merry-Go-Round..339

Politics in Literature..342

Prejudice--The Invisible Wall...................................348

Real Lives I..353

Reflections on War....357
Revolution....361
Satiric Vision (Life as a Bitter Comedy)....365
Self Discovery....372
Shakespeare....375
Shakespeare Seminar....382
Shakespeare Seminar....389
Shakespeare Seminar....393
Shakespearean Survey....396
The Short Story....401
Sound and Sense....407
Sports Special....410
Struggle for Justice....414
Struggle for Justice....419
The Twentieth Century American Novel....421
Twentieth Century English Literature....432
War: A Universal Tragedy....435
What's Happening II....439

Speech and Drama:

Act One....441
Dramatic Production....444
Dynamic Communication....445
Fundamentals of Speech....450
On Stage....456
On Stage....460
Oral Interpretation....463
Plays and Players....467
Reading Plays....470

Theatre Arts and Crafts....................................471

Year Long Courses:

Year-Long English IV - College Prep............................474
Year-Long English Course for 10th Grade.....................478
Mechanics..481
Speaking...483
Year-Long English Course for 9th Grade.......................484
Junior Year Elective Program.................................488

PHILOSOPHY AND OVERALL PLAN
OF THE
NONGRADED PHASE ELECTIVE ENGLISH CURRICULUM

The formulation of this plan recognizes that two factors play an important role in student learning - the varying abilities of students and their varying interests and life goals. Students are most motivated when they are free to study what interests them, and when they are satisfying their immediate needs. Learning becomes exciting and meaningful when students are perceiving their potentials as human beings and discovering relevant relationships between them and their environment. The goal of English instruction in this program is thus not viewed as a repetitious drilling in grammatical terminology or a memorization of literary facts, but as a means to assist each student in his search for identity, in his relationships with other people, and in his becoming a proficient and sensitive human being. Although courses in this program are restructured, the traditional concerns of standard English usage, competency in speaking and writing, and the understanding and the appreciation of our literary heritage have not been shunned. This plan should provide, however, a more dynamic and flexible approach to these concerns. It also provides the opportunity for future modification and adaptation as students' interests and needs change.

In addition to the assumption that students learn best when their interests and abilities are met, the following assumptions are made in the development of this program.

Students

More respect needs to be given to the student's intellect and his ability to make wise choices in his education. The plan in this program is to involve the student in making academic choices. To aid him in making these choices are his English teacher, who knows his abilities in this academic area, his parents, and his high school counselor. Elections are made in his English classroom after all possible courses have been explained thoroughly to him. Learning to make wise choices is a fundamental goal of education in a democratic society. Making wise choices is a learned process utilizing all valid and competent resources that are available. This student understanding is vital in this program.

Curriculum Content

Every student of English does not have to become a reader of classical literature, a competent writer, and an articulate speaker. These academic standards are not necessarily undesirable, but they are unrealistic for many students. A student who has this desire, however, should have the opportunity to fulfill it.

Levels of Ability

Although there are students who have the talent and interests to become literary critics or artists and have a high degree of abstraction and sophistication, there are many more who do not. The materials and content for any course should then be designed according to the student's ability to handle the style, complexity, and depth of the materials. This program is planned in phases to provide for levels of ability.

Appropriate Placement

The phasing system involved in this program helps to provide continuous appropriate placement for each student. Students are not in an inflexible track program, nor are they in a heterogeneous classroom arrangement, which makes it virtually impossible for the teacher to meet wide ranges of ability. Since each elective course is twelve weeks in length, a student has constant opportunity for appropriate placement throughout high school.

Grade Levels

The grade level system does not recognize adequately the fact that the linquistic and literary sophistication as well as the general maturity of students vary widely and overlap. In a heterogeneous classroom situation of tenth graders the dispersal of achievement among students will range from grade three through college level. Many freshman may perform better than some seniors. The nongraded aspect of this program should provide even more opportunity to meet the needs of each individual.

Teaching Method

Course guides for this program have been developed with their emphases on inductive teaching. The passive lecture-read-recitation-regurgitation ritual should generally be superceded by the inductive method. Students will find learning more exciting and relevant when they are actively involved in discovering and criticizing concepts, relating and cross-examining facts and interpretations, and evaluating characters and ideas.

Teacher Involvement

If an individual teacher elects a course for which he is best qualified and in which he is most interested, he will probably enjoy teaching more. This plan involves the teacher in selecting and improving what he teaches. If the teacher considers the course valuable and wishes it to survive, he must make it meaningful. When response from students in electing a course is enthusiastic, teachers usually know they are teaching more effectively. Students, however, do elect courses by content, not by teacher.

Flexibility of Materials

Courses are too often dictated by a literature anthology or an available text book. This plan provides the course program emphasis first supported by the availability of suitable paperbacks.

Reading Needs

Many students need extra training in reading at the high school level. Many teachers do not feel adequate in teaching reading skills. Inflexible scheduling practices have made it impossible for many students to enroll in reading classes. This plan gives the opportunity for students to elect reading. It also makes it possible to utilize and train more people to teach reading. In the first experimental steps of this program students have elected reading skills programs as their number one choice, indicating the felt need that they have. Improving reading skills is a lifetime process for each individual.

The nongraded phase elective concepts of the program can be explained as follows:

Nongrading

Nongrading means that sophomores, juniors, and seniors may be enrolled in any course since courses are not designated as 10th, 11th, or 12th grade English.

Phasing

Phasing is the classifying of courses according to the difficulty and complexity of the materials. The phasing is a means to identify courses and their content.

The following definitions are used:

Phase 1 courses are designed for students who find reading, writing, and speaking quite difficult and have serious problems with basic skills.

Phase 2 courses are created for students who do not have serious difficulty with basic skills but need to improve and refine them and can do so best by learning at a somewhat slower pace.

Phase 3 courses are particularly for those who have an average command of the basic language skills and would like to advance beyond these basic skills but at a moderate rather than an accelerated pace.

Phase 4 courses are for students who learn fairly rapidly and have good command of the basic language skills.

Phase 5 courses offer a challenge to students who have excellent control of basic skills and who are looking for stimulating academic learning experiences.

Electives

The rigid prescription of a traditional English has been avoided in this elective system. After some experimentation with six-week and nine-week units, teachers recommended the twelve-week time period as the most effective for the elective program. Three elections are made in the spring each year for the following year for upper classmen. In the freshman program all freshmen are placed in a twelve week introductory course until two elections are made at the end of nine weeks to be studied during the remainder of the year. Elections are made each year which provide flexibility and the opportunity for adding new courses. Each course is designed to focus on one major purpose but within each course are planned learning experiences in reading, writing, thinking, speaking and listening. The format, content and approach are different from traditional courses.

To date the curriculum has met with much success. Students have experienced success in the new program and their attitudes have improved greatly. In addition, teacher attitude has been rejuvenated and a high degree of professional involvement has taken place.

This program is the result of a cooperative effort by teachers, principals, department heads, counselors and central administrative personnel. Without this spirit of cooperation and its accompanying dedication, the development of the program and its resulting positive influence on student learning would not be possible.

INTRODUCTORY ENGLISH COURSE FOR ALL FRESHMEN

A54

Course Description

In the first nine weeks an introductory course will be used to cover reading, writing, speaking and listening experiences. The course will be designed primarily with rapid teacher/pupil acquaintance in mind.

Achievement Level

All pupils entering ninth grade will be admitted to this course.

Objectives

1. To acquaint the teacher with the pupil's ability
2. To provide speaking, writing, reading and listening experiences
3. To arouse interest in the vast opportunities provided by the English program

Chief Emphases

This course will emphasize the various areas of the English program and the individual pupil's ability to adapt to the curriculum.

Materials

Living Language Book 10
Living Language Book 9
Adventures in Reading
Adventures in Appreciation
Non-Fiction I
Non-Fiction II
Short Stories - Christ and Shostak
Great Short Stories - Schramm

Course Outline (12 Weeks)

Week 1

I. Follow the Speech Unit in Living Language 10 p. 18.

II. End Speech Unit with charades.

III. Begin spelling words from Living Language 9 p. 430.

Weeks 2, 3 and 4

I. Use short stories from Adventures in Reading, Christ or Schramm or use Non-Fiction I and II.

II. Finish spelling words.

III. Write two paragraphs during the three weeks. Emphasize the topic sentence, concluding sentence, and unity and limit them to development by facts and examples.

IV. Assign Book Report in week 3, due in week 8.

Weeks 5 and 6

Poetry

I. Use the method of poetry development as shown in Poetry I book but use the poetry from Adventures in Reading.

II. Write one paragraph.

Weeks 7 and 8

I. Read the plays Trouble in Tunnel Nine, The Courting of Marie Jenorin and The Valiant in the Mercury Edition of Adventures in Reading or The Stolen Prince, Never Come Monday, The Valiant and The Dancers in the Olympic Edition or The Valiant and The Dancers in the Laureate Edition. You may choose to use Adventures in Appreciation. From the Laureate Edition use the play the Miracle Worker or from the Mercury Edition use Sunday Costs Five Pesos and The Will or from the Olympic Edition The Man Who Liked Dickens and The King and I.

II. Begin oral book reports.

III. Write one paragraph.

Weeks 9, 10, 11 and 12

I. Use non-fiction from Non-Fiction I or II or Short Stories as in weeks 2-4.

II. Write themes I and II from Writing as a Process of Discovery.

Suggested Approaches and Teaching Aids

1. Check the other course outlines so there is no overlap of material.
2. When teaching the material, keep in mind that you are to become aware of each student's individual performance.
3. This is one area you can teach by genre; many of the following units are thematic.
4. A twelve week's exam should be given at the end of the course.

5. Take special note of the book report.

6. Take special note of paragraph development.

7. Because of the limited quantity of books, you may have to use books out of sequence. In that case, switch the weeks on drama and poetry and the weeks on short stories and non-fiction.

8. Remember that time will be used for the counseling of students. You may find it necessary to adjust your schedule.

9. There are four filmstrips on the subject of paragraph development available in the library. It is suggested that the teacher use these filmstrips in the beginning of the course. Titles are: "Planning a Paragraph and Creating a Topic Sentence , "Methods of Developing a Paragraph", "Methods of Organizing a Paragraph (Part I)", and "Methods of Organizing a Paragraph (Part II)".

References

Poetry I
Writing as a Process of Discovery

The following outline should serve as a basic guide for the paragraph.

I. The Topic Sentence

II. The Concluding Sentence

These items are to be stressed in all fifteen expository paragraphs.

III. Unity

IV. Methods of Development

- A. Facts
- B. Examples
- C. Incidents
- D. Reasons
- E. Comparison-Contrast

Ten of the fifteen required expository paragraphs will emphasize method of development. Each method of development will be used twice.

V. Arranging Details

- A. Order of Location
- B. Chronologically
- C. Importance

These items are to be stressed in three expository paragraphs separate from the ten written emphasizing the items in IV. Any method of development may be used but the emphasis should be on arranging details.

VI. Coherence

A. Transition or Linking Expressions B. Repetition	These items are to be stressed in two expository paragraphs separate from the thirteen written emphasizing the items in IV and V. Any method of development may be used but the emphasis should be on coherence.

The two three-paragraph expository themes are left to the discretion of the teacher.

BASIC COMMUNICATION

A07
Phase 1-3

Course Description

Basic Communication will help the student understand why human beings need to communicate and how language, through the various media, is used to appeal to and fulfill basic needs. Examination of newspapers, magazines, radio and television will be done by the student to evaluate their influence on his daily life and decisions. Through the study of these media the student will discover the technique used to affect his life in such areas as making purchases, viewing television, and forming opinions. Newswriting, feature and editorial writing will be learned through the examination of newspaper articles and the study of the basic forms and style of newswriting including how to write a summary lead, how to research, and develop a story objectively for any reader to understand.

Achievement Level

The student should be reading at seventh through ninth grade level. He should have the ability to read newspapers and popular magazines with little or no difficulty. He should be curious about the process of communication and its influence upon him.

Objectives

1. To understand what communication means and how it affects us
2. To help the student develop communications skills in reading, writing, and listening
3. To help the student evaluate and understand the mass media
4. To assist the student in analyzing propaganda and persuasive techniques
5. To give the student a fundamental approach to writing
6. To give the student an opportunity to write on different subjects with different readers in mind
7. To enable the student to write objectively and factually

Chief Emphases

The chief emphases of the course is exploring the mass media, how it affects the individual, and how the individual can evaluate these influences in an objective manner by learning the basic techniques of newswriting.

Materials

Press Time, Adams-Stratton
Guide to Modern English 10, Corbin
Writing-Lessons in Composition 1B pp. 22, 31, 55, 64, 104 and
Turner Livingston Communication Series
"The Newspaper You Read"
"The Television You Watch"

Course Outline

Week 1

I. Symbols and communication - deaf and dumb language, blind or braille, Indians, hieroglyphics

Week 2

I. Exploring the Mass Media

II. Identifying the term mass media

III. Printing media - types

IV. Analyzing teen-age news. Survey teen-age reading habits

Week 3

I. Differentiating between newswriting and composition

II. Developing objectivity - How to accomplish this in your writing.

A. Using a summary lead using who, what, where technique

B. Using facts

C. Using examples

Week 4

I. Practice writing summary leads from material already gathered.

A. Looking for examples of summary leads in newspapers and analyzing them

B. Collecting material of your own and writing leads

II. Putting interest in your lead

A. Identifying some leads with interest and variety

B. Giving examples and picking an interesting idea

C. Collecting good examples from newspaper

III. Putting the story together

IV. Begin using "The Newspapers You Read"

Week 5

I. Feature Writing

A. Examining the elements of a feature

B. Examining entertaining and human interest stories

C. Studying examples in newspapers

D. Rewriting stories into features

E. Using "Newspapers and Their Readers"

Weeks 6 and 7

I. Discussing and studying editorial writing - purposes, ideas, types

II. Writing editorials. "How to" - the basic form. Students will write an editorial based upon students for students to read.

III. Discussing and examining editorial cartoons - political and social

Weeks 8 and 9

I. Writing in newspaper style

A. Words

B. Cliches

C. Action words

D. Active over passive voice

E. Slanting use of loaded words and pictures

Weeks 10 and 11

I. Studying propaganda and persuasion in newspapers, radio and television.

   A. Propaganda techniques in stories, ads, political cartoons and editorials

   B. Students prepare and deliver propaganda speeches

II. Begin using "The Television You Watch"

Week 12

I. Studying newspaper content

   A. News

   B. Features

   C. Ads

II. Studying special newspapers

   A. Trade

   B. House organs

   C. College

   D. School papers

Suggested Approaches and Teaching Aids

1. Use movies if available such as "The Ugly American" and "Propaganda Techniques".

2. Try to have available as many types of newspapers, magazines, and trade magazines in the classroom as possible for the students to examine.

BASIC READING I

A04
Phase 1-2

Course Description

Basic Reading is an individualized course for the student who is reading with difficulty and desires to improve such skills as comprehension, vocabulary, listening and study. Accurate records of improvement are kept, and the student begins at his reading level.

Achievement Level

The student should have a desire to improve his reading skills. Generally the student will be reading below ninth grade level. Students above this level should be guided into Reading Techniques. Factors to consider are test scores, present grade level and age, past performance and teacher observation.

Objectives

1. To develop vocabulary
2. To develop comprehension
3. To develop listening skills
4. To develop study skills
5. To develop reading skills so that reading will be a pleasure

Chief Emphases

Individual instruction with graded material will be stressed. Exercises and activities designed to remedy specific difficulty in reading will be employed.

Materials

RFU
EDL Study Skills Library
SRA Reading Laboratory IIIb
SRA Spelling Word Power Laboratory
Springboards Reading Laboratory
LSJ Reading Comprehension
New Practice Readers
Reading Comprehension
Better Reading
The Way It Is
Maturity
Scope Magazine
Scope: Trackdown, Countdown, Spotlight
Word Games, Bk. 1
Classroom Library
Gates-MacGinitie Reading Test (E)

Course Outline

Week 1

I. Explain the course; explain the log that is to be checked every Friday.

II. Give Gates-MacGinitie test.

III. Introduce RFU

IV. Discuss EDL Study Skills. Explain SQ3R; use Jackie Robinson in EA Controlled Reader.

V. Check notebook log; begin to assign individual work; work in RFU.

Week 2

I. Assign individual work; work in RFU.

II. Work in Study Skills Library.

III. Read Trackdown pp. 5-7 orally; assign individual work.

IV. Read Trackdown pp. 8-9 orally; do the word game on p. 2 of Word Games.

V. Check log; read; do individual work or RFU.

Week 3

I. Give three minute timed readings; lecture on notetaking; work in RFU.

II. Read Spotlight pp. 10-11 orally; work in Study Skills Library.

III. Give three minute timed readings; hand out Dictionary Skill 1; individual work.

IV. Hand out Dictionary Skill 2; individual work.

V. Check log; read; work in individual work and RFU.

Week 4

I. Give three minute readings; introduce analogies; read Trackdown pp. 10-13.

II. Read Spotlight pp. 12-13 orally; do p. 17 in Word Games.

III. Work in Study Skills Library.

IV. Hand out Dictionary Skills 3, individual work.

V. Check log with individual conferences; read; work individually on independent work and RFU

Week 5

I. Give three minute timed readings; review analogies, read Trackdown pp. 14-16; hand out Dictionary Skills 4.

II. Read Spotlight pp. 14-16; work on pages 6, 21 in Word Games and RFU.

III. Work in Study Skills Library, give three minute timed readings.

IV. Hand out Dictionary Skills 6; independent work.

V. Check log with individual conferences; read, work on RFU or independent work.

Week 6

I. Give three minute timed readings; hand out Dictionary Skills 7; read Trackdown pp. 18-19.

II. Read Spotlight pp. 17-18; do Word Game p. 9 and RFU

III. Hand out Dictionary Skills 8, independent work.

IV. Do independent work.

V. Check log; independent work and RFU.

Week 7

I. Give three minute timed readings; hand out Dictionary Skills 9; read Spotlight pp. 19-23.

II. Read Trackdown pp. 22-25; do Word Game p. 19; work in RFU.

III. Work in Study Skills Library; give three minute timed readings.

IV. Hand out Dictionary Skills 10; independent work.

V. Check log with individual conferences; read; independent work and RFU.

Week 8

I. Give three minute timed readings; hand out Dictionary Skill 11; independent work.

II. Read Trackdown pp. 26-27; do Word Game p. 31; work in RFU.

III. Work in Study Skills Library; give three minute timed readings.

IV. Hand out Dictionary Skills 12; independent work.

V. Check log with individual conferences; read; independent work and RFU.

Week 9

I. Give three minute timed readings; hand out Dictionary Skills 13; independent work.

II. Read Spotlight pp. 24-27; read Trackdown pp. 38-39.

III. Work in Study Skills Library; give three minute timed readings.

IV. Do independent work.

V. Check log with individual conferences; read; independent work and RFU.

Week 10

I. Give three minute timed readings; do Word Game p. 23; independent work.

II. Read Spotlight pp. 68-71; Trackdown pp. 80-83.

III. Work in Study Skills Library; give three minute timed readings.

IV. Do independent work; RFU.

V. Check log with individual conferences; read; RFU.

Week 11

I. Work in Study Skills Library; independent work; Word Game p. 24.

II. Read Spotlight pp. 92-93; Trackdown pp. 84-88.

III. Work in Study Skills Library; give three minute timed readings.

IV. Do independent work; RFU.

V. Check log with individual conferences; read; RFU.

Week 12

I. Work in Study Skills Library; independent work; RFU. Read Trackdown pp. 89-92.

II. Check log and all individual work; read; work in RFU.

III. Give post Gates-MacGinitie test.

IV. Have a conference with each student to explain progress; read; work in RFU.

V. Do same as day IV.

Suggested Approaches and Teaching Aids

1. Every Friday is free reading and vocabulary check.
2. Require 15 minutes of reading every night. A log of summaries of the readings should be kept.
3. Give credit for every book completed.
4. Use file folders for each student's work.
5. All extra class time is to be spent on individualized work.
6. Any daily lesson may be reorganized.
7. Supplement or substitute any lessons from Trackdown, Spotlight, or Countdown. Use any supplementary handout sheets at any point. Break the routine with word games (i.e.) Match Game, Password, spelling bees, Bingo.
8. Use all extra material on an individualized basis: Better Reading, Maturity, The Way It Is.
9. Have a classroom helper from study hall.
10. Grade on an individualized basis according to performance in class and on homework log.

COMMUNICATION ARTS

A08
Phase 2-4

Course Description

Communication Arts is a course designed for the student who would like to acquire self-confidence and poise while developing formal oral communication skills. Emphasis will be placed on the organization, structure, research, and delivery required in public speaking. The student will be encouraged to develop his own thoughts, feelings, and personal attitudes into an effective message for specific situations.

Achievement Level

This is a phase 2, 3, 4 course, but any student having the desire may elect the course after becoming acquainted with the content.

Objectives

1. To promote individual thinking and logical organization of varied subject matter
2. To acquaint the student with some background in speechmaking and the different types of speaking-listening-evaluating situation
3. To expand the students limits in listening and speaking
4. To prepare students for living at a time when the spoken word is very influential

Chief Emphases

The primary emphasis of Communication Arts will be the development of techniques in public speaking, especially in organization and delivery.

Materials

Hedde and Brigance: The New American Speech, 3rd edition (J.P. Lippincott)
STEP listening test
Speech for Today, McGraw-Hill

Course Outline (12 Weeks)

Week 1

I. Course introduction and assign self-introduction speech

II. Self-introduction speech

- A. Name
- B. Travel experience (favorite trip etc.)

C. Hobby

D. Most embarassing moment

E. Future plans

One minute long, one note card (mandatory)

III. Teach outlining

Week 2

I. Chapter 1--Speechmaking in a Free Society

II. Discuss and look over activities at the end of the chapter and have student choose one that he feels is appropriate.

III. Chapter 2--Everyday Conversation, read, discuss, and plan a conversation in teams of two.

Week 3

I. Finish conversations

II. Chapter 7--Listening; give standard test before and after unit.

Week 4

I. Finish listening unit and test over the chapter.

II. Chapter 8, 9, and 10--Preparing the Speech; work on choosing topic, work on outlining.

Week 5

I. Day in library to work on speech

II. Three minute speech, outline and note cards (2)
(organization emphasized)

III. Chapter 11--Delivering the Speech

Week 6

I. Three to five minute speech (delivery emphasized) international topic, outline and note cards.

II. Chapter 4--Gestures

Week 7

I. Four to five minute speech (emphasize gestures)

II. Chapter 12--Special Types of Public Speeches

Weeks 8 and 9

I. Speeches

  A. Making announcements

  B. Introductions and responding to them

  C. Welcome and responding

  D. Presenting a gift or an award

  E. Accepting a gift or an award

  F. Nomination speech

  G. Eulogy

  H. After dinner speech

Week 10

I. Prepare and memorize a contest oration (Chapter 12, p. 175, three minutes long).

II. Deliver orations and teacher will give oral critique, and students will write critiques.

Week 11

This week is to be spent studying famous speeches. Use a variety of available resource material.

Week 12

Final Speech--5 minutes, outline, 2 note cards, any topic, oral critique.

Suggested Approaches and Teaching Aids

1. Pertinent or general information concerning units of study and oral assignments may be presented by the teacher in a lecture-question-discussion manner.

2. Tests or quizzes may be given at the discretion of the teacher to evaluate students comprehension and retention of subject matter.

3. A textbook reference may be used for each of the speeches, or the instructor may provide a format for the students to follow.
4. The oral activities of the class will consist of individual speeches.
5. A tape recorder may be used in conjunction with several oral activities to "spot listen" and point out errors (sentence structure, pronunciation, articulation, word choice, projection, etc.)
6. Students should be encouraged to attend or participate in the following related activities: school plays, debate, forensics contests, Thespians, drama club.
7. Oral critiques should be given as time allows.

ENGLISH ON THE JOB

A05
Phase 1-2

Course Description

Vocational English is a course to help the student prepare for jobs and life on his own. It aims to help him equip himself with the basic reading, writing, speaking, listening and thinking skills which are needed in work and everyday life. It deals with such areas as common money problems, working with other people and solving personal problems.

Achievement Level

This course is geared for slow learners, low-motivated learners, and underachievers who need help and success in their work. These people have some weaknesses in the basic skills of reading, writing, speaking, listening or thinking.

Objectives

1. To involve students in learning activities which are relevant to their life goals or immediate life situation
2. To help students build self-confidence and acquire a larger measure of self-respect
3. To help students acquire or improve upon basic reading, writing, speaking, listening and thinking skills in situations of interest to them

Chief Emphases

Through individual and group learning situations the student who is slow to achieve and lacking in self confidence can develop these traits.

Materials

The Turner-Livingston Reading Series
"The Town You Live In"
"The Money You Spend"
"The Friends You Make"
"The Person You Are"
Cage Drill Books (red)
Gateway English, "A Family Is a Way of Feeling"

Follett Series
Book 4 "Victory & Defeat"
Book 5 "On the Lighter Side"
EDL Listen & Write Series
Lesson Book FA

Course Outline

Weeks 1 and 2

Purposes and goals of course, student interests in vocations and some diagnostic materials, Start with TLC, "The Friends You Make". Begin discussion of future and life. Use filmstrips and films here.

Week 3

TLC "The Town You Live In" - Directions - How to give directions. Writing assignment. Study of examples and writing. FA Lesson 13.

Weeks 4 and 5

TLC "The Money You Spend" - Reading contracts, bills of sales, and layaway purchases. Complaint letter. Use Scope example.
Work on general English skills individually.
Role playing and job interview. FA Lesson 11, 12 and 14.

Week 6

TLC "The Person You Are" - Bread and butter letters. FA Lesson 9 and 10.

Week 7

Personal problems - Use Scope magazine ideas and students' personal problems along with filmstrips and discussion. Panel discussion and writing assignment (Your Personal Problem).

Weeks 8 and 9

Gateway English FA lesson 15

Week 10

During the week use "Lesson Book FA"and "Victory and Defeat" alternately one half hour for each book during the 55 minute period. Each of these lessons requires about one half hour of student-teacher time so it should work out well for time. In the FA book use Lesson 1 through 5 and in "Victory" Lesson 1, 2, 3, 7 and 8.

Week 11

FA book, Lesson 6, 7 8, and 15 and "Victory" Lesson 4, 5, 6, 9 and 10.

Week 12

"Victory" Lesson 11, 12, 13 and 14 and "On the Lighter Side" Lesson 1, 2, 3, 5, 6, 7 and 8 if time permits.

Suggested Approaches and Teaching Aids

1. Any materials or ideas that help the student prepare and learn for non-college work and everyday living is suitable for this course.

2. Examples of applications tests and diagnostic general examination questions and terminology should be stressed.

3. Vocabulary work should be encouraged and used as much as possible.

4. The weeks that two books are used alternately in one period are geared to not only interest the student but use all the English skills. You will orally review the vocabulary in the Follett book, plus read the story orally then use writing skills. The FA book uses listening skills because you have a tape that accompanies the book plus uses writing skills.

References

Reader's Digest	
Filmstrips "Education Boom" and "Generation Gap"	
"Finding Your Life Work"	
"Career Planning"	
"How to Keep a Job"	Audio Visual Department
"Job Interview"	film and filmstrips
"You and Your Life Work"	
"You and Your Parents"	
"Why Vandalism"	Public Library
"You Can Change the World"	

INTENSIVE READING

A04
Phase 1-2

Course Description

Intensive Reading is an individualized course for the student who is reading with some degree of difficulty and desires to improve such skills as comprehension, vocabulary,listening and study.

Achievement Level

The student should have a desire to improve his reading skills. Generally the student will be reading below 9th grade. Student above this level should be guided into Reading Techniques. Factors to consider are test scores, present grade level and age, past performance and teacher observation. Class size should be limited to 18 because of the individualized instruction.

Objectives

1. To develop vocabulary
2. To develop comprehension
3. To develop listening skills
4. To develop study skills
5. to develop reading skills so that reading will be a pleasure

Chief Emphases

Gates-MacGintie Diagnostic test will be given initially. Individual instruction with graded material will be stressed. Exercises and activities designed to remedy specific difficulty in reading will be employed.

Materials

EDL Word Clues
EDL Listening Tapes EA
SRA Better Reading Book
Teen Age Tales
Barnel-Loft Series A-F
3140 Important Words
New Practice Readers
Improving Your Vocabulary
Word Analyses Practice ABC
Classroom Paperback Library
Gates-MacGintie Reading Test

Course Outline

Week 1

I. Explain course; go to the library to select log book.

II. Text, Gates-MacGintie.

III. Placement Test in RFU.

IV. Discuss EDL Study Skills; SQ3R, use Jackie Robinson in EACR, EDL.

V. Check notebook log, begin to assign individual work.

Week 2

I. Assign individual work; read in books; explain RFU.

II. Assign individual work; read in books; RFU.

III. Tape 1 of EA; RFU.

IV. Individual work.

V. Check log; read; individual work; RFU.

Week 3

I. Three minute timed readings; lecture on notetaking; RFU.

II. Tape 2 of EA; RFU.

III. Individual work; dictionary skill 1.

IV. Dictionary skill 2; individual work.

V. Log check; read; RFU; individual work.

Week 4

I. Three minute timed reading; introduce analogies.

II. Tape 3; RFU.

III. Introduce Study Skills Library.

IV. Individual work; dictionary skills 3.

V. Conferences; log; read; RFU; individual work.

Week 5

I. Review Analogy; RFU; dictionary skill 4.

II. Tape 4; RFU.

III. Study Skills Library; individual work; dictionary 5.

IV. Individual work; dictionary 6.

V. Conference; log; read; RFU; individual work.

Week 6

I. Dictionary skill 7; individual work.

II. Tape 5; RFU.

III. Study Skills Library; 3 minute timed reading.

IV. Dictionary skills 8; individual work.

V. Conference; log; read; RFU; individual work.

Week 7

I. Individual work; dictionary skill 9.

II. Tape 7; RFU.

III. Study Skills Library; 3 minute timed reading.

IV. Dictionary skills 10; individual work.

V. Conference; log; read; RFU; individual work.

Week 8

I. Individual work; dictionary skill 11.

II. Tape 6; RFU.

III. Study Skills Library; 3 minute timed reading.

IV. Individual work; dictionary skills 12.

V. Conference; log; read; RFU; individual work.

Week 9

I. Individual work; dictionary skill 13.

II. Tape 12; RFU.

III. Study Skills Library; 3 minute timed reading.

IV. Individual work.

V. Conference; log; read; RFU; individual work.

Week 10

I. Individual work.

II. Tape 8; RFU.

III. Study Skills Library; 3 minute timed reading.

IV. Individual work.

V. Conference; log; read; RFU; individual work.

Week 11

I. Individual work.

II. Tape 14; RFU.

III. Study Skills Library; 3 minute timed reading.

IV. Individual work.

V. Check log; conference; read; RFU.

Week 12

I. Study Skills Library; individual work; RFU.

II. Post Gates-MacGintie test.

III. Conference to explain progress. check log; check all individual work; RFU; read.

IV. Same as day 3.

V. Same as day 3 and 4.

Weeks 13 - 18 Continue practice as needed.

Suggested Approaches and Teaching Aids

1. Every Friday is free reading and vocabulary check.
2. Required 15 minutes of reading every night a log of reactions to the readings should be kept.
3. Credit for every book completed.
4. Use file folders for all material.

INTRODUCTION TO THEATER

A10
Phase 3-5

Course Description

Introduction to Theater is a course in which the student will learn by reading, watching, and doing. The class will encompass the study of drama as literature, theater history, interpretive reading, acting, and play production. The student will read 13 plays and will be doing some acting. There will be a term project.

Achievement Level

Introduction to Theater is open to students with a ninth grade reading level or better. He should be highly motivated to participate in dramatic activity and enjoy all types of oral exercises.

Objectives

1. To appreciate the drama as literature and acting and production as fine arts
2. To understand people and their problems and their success and failures in meeting them
3. To control over expressive mechanisms
4. To develop leadership and responsibility in cooperative activity

Chief Emphases

Acquainting the student with dramatic literature and getting him to actively participate in a number of stage activities will be the chief emphasis of this course.

Materials

Barrows, Drama I
Goldstone, One Act Plays
Hatcher, Modern American Drama
Lodge, Adventures in Reading Laureate Edition

Course Outline

Week 1

I. Drama I p. 249 "A Guide for Understanding the One Act Play" (chapter 4 of Stage and School)

II. "Ship of Dreams" p.1 (Drama One)

III. Discuss Questions at end of play

Week 2

I. Different types of drama (Chapter 5 of Stage and School)

II. "Ugly Duckling" p. 25 (Drama One) and questions

III. One paragraph

Week 3

I. "The Secret" p. 81 and "Sham" p. 203 (Drama One)

II. Review theater terms and types of drama

Week 4

I. Theater history lecture (Chapters 6 and 7 of Stage and School)

II. "Ile" p. 267 (One Act Plays)

III. Interpretive reading of humorous or dramatic selections

IV. Film on theater history

Week 5

I. Long theme

II. Lecture on acting

  A. Movement

  B. Hands

  C. Action

  D. Facial expression

III. Improvisations, pantomimes etc.

IV. Film on theater history

V. Review theater history

Week 6

I. Test on theater history

II. "Trip to Czardis" p. 123 and "The Man With His Heart in the Highlands" p. 107 (Drama One)

Week 7

I. "Shall We Join the Ladies?" p. 217 (Drama One) and "The Glass Menagerie" (Modern American Dramas)

II. Short theme

Week 8

I. "Romeo and Juliet" p. 468 (Adventures in Reading) and "The Romancers" p. 51 (One Act Plays)

Week 9

I. "Finders Keepers" p. 180 (Drama One) and "Dust of the Road" p. 247 (One Act Plays)

II. Decide on plays to be performed in class

III. Long theme

IV. Lecture on writing a play review

Week 10

I. Practice plays to be performed

II. Prepare production book

  A. Cast list

  B. Rehearsal schedule

  C. Publicity information

  D. Costumes

  E. Sets

  F. Lighting

  G. Sound Effects

  H. Program and Tickets

Week 11

I. Perform plays

II. Write reviews by those not in play being performed

Week 12

I. Book reports (oral)

Suggested Approaches and Teaching Aids

1. The nature of the texts require much outside reference work for the teacher. To have successful lectures, handouts are highly recommended.

2. Have students improvise situations and dialogue similar to scenes they will later enact.

3. Other recommended activities are:

    A. Musical pantomimes

    B. Charades

    C. Poems presented as dramatic scenes or monologues

    D. Popular songs spoken as monologues

    E. Improvised dialogue

4. Pay close attention to community opportunities which may provide for a field trip or guest speaker.

5. Films should be shown to reinforce lectures where possible.

MATURITY

A03
Phase 1-2

Course Description

Maturity is a course which explores the questions: Who am I? How important am I? How do I live my life? What do I do when someone "bugs" me? Are there some things I can't lick? Am I an individual or just one of the crowd? Do I know where I'm going? What does success mean to me? Reading, writing, speaking, and listening experiences will all be directed toward understanding and answering these important questions.

Achievement Level

This course is designed for three kinds of students: the apathetic slow-learners, the non-apathetic slow learners, and the students who can handle a Phase 2 course intellectually but need success rather than competition to grow effectively. These students will typically have weaknesses in all four of the Communication Arts' skills.

Objectives

1. To involve students in learning activities which encourage them to look at themselves
2. To help students build positive self-concepts
3. To help students come to a clearer understanding of the nature of values and how they affect human behavior
4. To stimulate the desire to find answers to problems through learning
5. To help students acquire or improve upon basic reading, writing, speaking, listening and thinking skills in situations of interest to them.

Chief Emphases

A chief goal is to develop in students a questioning attitude towards their own identity, values and goals.

Materials

Scholastic Scope, Maturity Contact Unit
Gateway English Series, Who Am I
Gateway English Series, Coping
Follett Basic Learnings Program, Family and Friends
Harcourt, Brace and Company, Living Language, Book 9
Hinton, The Outsiders
Saroyan, The Human Comedy

South Bend Community School Corporation AV Catalogue filmstrips:

Getting Along at Home 301149
Getting Along with Friends 301150
Getting Along with Yourself 301151
Growing Up 301152

Course Outline

Weeks 1 and 2

I. Who Are You?

Maturity Literature Book and Logbook pp. 4-43

Who Am I
"The Wise and the Weak"
"The Powerless Ones"
"Everybody Says"
"Were You to Ask Me"
"The Loss of a Hero"
"The Trouble with Johnny"
"Little Brown Boy"

Living Language Book 9 Chapter 1 and Chapter 14

Weeks 3 and 4

I. Is Your Family For You?

Maturity Literature and Logbook pp. 44-57

Living Language Book 9 Chapter 6

Family and Friends Appropriate selections

Week 5

I. Read The Outsiders

Week 6

I. Are You Getting an Education?

Maturity Literature Book and Logbook pp. 59-91

Living Language Book 9 Chapter 18

Weeks 7 and 8

I. Can You Face Adversity?

Maturity Literature Book and Logbook pp. 92-116

Coping
"Streets of Memphis"
"A Tree Grows in Brooklyn"
"Finding My Way"
"Outwitted"
"Tender Warriors"
"Ordeal in the Desert"

Living Language Book 9 Chapter 15

Week 9

I. Do You Dare to Be an Individual?

Maturity Literature Book and Logbook pp. 117-138

Coping
"Valedictorian"
"I Am the Man"

Week 10

I. Do You Know Where You're Going?

Maturity Literature Book and Logbook pp. 140-158

Living Language Book 9 Chapter 8

Who Am I
"I Always Wanted to be Somebody"

Coping
"Dick Gregory Laughs It Off"

Weeks 11 and 12

I. Read The Human Comedy

Suggested Approaches and Teaching Aids

1. Much of the reading in this course should be oral, by the students, with frequent intervals of discussion. Most of the reading should be done in class. Homework assignment should be minimal.

2. The Logbook provides valuable writing experiences. However, it must be used with discretion. The student must not feel that he is just "grinding" his way through exercises. Some assignments should be optional. The lengths of the writings should always be optional. The emphasis should be on self-expression rather than mechanical correctness. Also, the student must be assured that his privacy will be respected, and that no one but the teacher will read his Logbook.

3. Certain Living Language chapters deal with the structure of the simple sentence, fragments and run-ons, modifiers etc. The teacher, after reading through the Logbooks, should evaluate his class and decide whether this material will be of value to his particular group.

4. The number of selections listed in the Course Outline probably exceed what the student in this class can be expected to accomplish. The teacher must exercise his discretion in choosing selections after he acquaints himself with his students. Extra materials may be used as extra-credit reading for the better readers.

5. The Outsiders should be read in its entirety. If students are capable, because of the high interest level of this book, some might even be read outside of class.

6. The Human Comedy can be enjoyably discussed if each student is not required to read each chapter. The manner of progress can be varied by presenting some chapters by teacher and/or student summaries, teacher and/or student oral reading, teacher and/or student prepared tapes. Because of the nature of this book some chapters may be eliminated completely. Again, all or almost all of the reading should be done in the classroom.

7. The record that accompanies the Maturity series can be used very successfully with the individual units. The "War Veteran" section of the record should not be used. The posters intrigue the students. If displayed before a new unit is started they provoke considerable discussion.

MYTHS, LEGENDS, and FOLKLORE

A02
Phase 1-2

Course Description

In this course the student will investigate the fascinating world of folklore through stories, songs, films, filmstrips, and records. He will be introduced to the world of Greek and Roman mythology to the epics of the Iliad, the Odyssey, and the Aeneid, to the stories of King Arthur, and to American legends and ballads. The student will also investigate his own ethnic background for folklore and legend.

Achievement Level

The student should be reading at an eighth or ninth grade level. He should be able to do independent work when furnished with adequate material. A real interest in the subject matter is mandatory.

Objectives

1. To present Greek, Roman, British, and American myths, legends, and folklore as part of our cultural heritage
2. To recognize that this literature expresses the yearnings, the fears, the hopes, and the dreams that are a part of human nature, yesterday and today
3. To realize that our language is full of terms derived from these legends and myths and that literature and all phases of life contain countless allusions and references to these tales
4. To note that the making of legendary heroes is going on all the time and that the exaggerated tall tales are a part of American folklore
5. To promote interest in the folklore of the students' own ethnic backgrounds
6. To develop the discipline required for independent study
7. To provide enrichment opportunities for the better students
8. To provide reading, writing, speaking, and listening experiences related to this study

Chief Emphases

The main emphases in this course will be the following: to develop an awareness that the myth, legend, and folktale, although often both beautiful and entertaining, express many ideas and ideals deep in the hearts of mankind and to illustrate that references to these tales are in the pages of our finest literature, are immortalized in our art, and are referred to in our daily writing and conversation.

Materials

Adventures in American Literature, Laureate Edition
Adventures in Appreciation, Laureate Edition
Ancient Rome, filmstrip and record (LaSalle Library)
Myths and Folklore, Christ
American Negro Folktales, Dorson
Mythology, Hamilton
Homer, the Odyssey, film (South Bend Community School)
Johnson, James Weldon, Born Free, film (South Bend Public Library)
Lerner and Loewe, Camelot, record (South Bend Public Library)
Lerner and Loewe, Camelot, filmstrip and record (LaSalle Library)
Many Voices, 10A (LaSalle)
Myths of Greece and Rome, filmstrip (LaSalle)
The Roman Way of Life, filmstrip and record (LaSalle)
Virgil, The Voyages of Aeneas, filmstrip and record (LaSalle)

Course Outline

Week 1

I. Introduction to Greek and Roman mythology on pp. 2-5 of Myths and Folklore

II. Myths to be studied:

Phaeton and Apollo, p. 7
Proserpine and Pluto, p. 10
Pandora, p. 11
The Planets, p. 13
Orpheus and Eurydice, p. 16
Pygmalion and Galatea, p. 17
Marpesa, p. 19
Perseus, p. 20
Hercules, p. 22
Theseus, p. 27
Jason and the Quest, p. 30
Oedipus, the King, p. 35
Antigone, p. 37

III. Extra-credit Reports:

Deucalion and Pyrrha and the Biblical Counterpart
Origin of Olympic games
Tantalus and Sisyphys
Echo and Narcissus
Pyramus and Thisbe
King Midas and the Golden Touch
Daedalus and Icarus
Cupid and Psyche
Minerva and Arachne
Atalanta and Hippomenes
The regions of the underworld
Baucis and Philemon

IV. Filmstrips from LaSalle Library:

"Myths of Greece and Rome" 292
"Ancient Rome", filmstrip and record, 913.37
"The Roman Way of Life", filmstrip and record, 913.37

V. One paragraph theme

- A. Suggested topics:
  - 1. There are many mythological allusions in our everyday life.
  - 2. He who is too brave is foolish (See Phaeton)
  - 3. The Greeks knew that there is a mixture of good and bad in most people. (See character of Ceres and others)
  - 4. Love and suspicion cannot live in the same house (See Cupid and Psyche)

VI. Short answer test

Week 2

I. Introduction to Homer, the Iliad, and the epic

II. "The Heroes of the Trojan War", pp. 178-201 of Hamilton

III. Supply outline which can be expanded during discussion period.

- A. Causes of the War
  - 1. The marriage of Peleus and Thetis
  - 2. The judgment of Paris
  - 3. The marriage of Helen
  - 4. The elopement of Helen and Paris
- B. Gathering of the Hosts
  - 1. The summoning of the Greek heroes
  - 2. Iphigenia at Aulis
  - 3. Important Greek leaders
  - 4. Important Trojan leaders
- C. The War against Troy
  - 1. Early years of the war
  - 2. The quarrel of Achilles and Agamemnon
  - 3. The death of Patroclus
  - 4. The death of Hector
  - 5. The death of Achilles and Paris
- D. The capture of Troy
  - 1. The building of the wooden horse
  - 2. The death of Laocoon
  - 3. Bringing of the horse into Troy
  - 4. The taking of the city

IV. Discuss allusions

  A. "Work like a Trojan" or "fight like a Trojan"

  B. An Achilles' heel (any vulnerable spot)

  C. The Achilles tendon

  D. An apple of discord

  E. A stentorian voice

  F. "I fear the Greeks even when they bear gifts" (Virgil's Aeneid)

  G. "Was this the face that launched a thousand ships
  And burned the topless towers of Ilion?" (Marlowe's Dr. Faustus)

  H. Myrmidons of the law

  I. The poem "To Helen" by Poe, p. 515 of Adventures in American Literature

  J. Allusions in Poe's "The Raven", p. 519, Ibid.

V. Short answer test with one essay question.

VI. Extra-credit research on the recent excavations on the site of Troy.

Weeks 3 and 4

I. Introduction to the Odyssey

II. "The Adventures of Odysseus", pp. 202-219 of Hamilton

III. Discuss modern application of these terms:

  A. An odyssey

  B. Lotos-eaters ("Pot" smokers?)

  C. A circe (Do some women bring out the swinish element in men?)

  D. A Siren (Find several meanings in a dictionary)

  E. Aeolian harp

  F. Aeolian deposits

G. A mentor

H. Scyllo and Charybdis

I. The expression "He cannot bend Ulysses' bow".

J. Tennyson's poem "Ulysses" (See Adventures in English Literature)

K. Argos camera

IV. Show three-part Britannica film on the Odyssey

V. Composition topics:

A. Like the Lotus-eaters in Homer's Odyssey, students have ways of escaping reality.

B. Everyone has been side-tracked by the Sirens' songs.

C. The dangers Odysseus encountered are mythical exaggerations of the perils and trials of the everyday world.

D. Everyone has had to choose between Scylla and Charybdis (Give specific example or incident in which you chose the lesser of two evils).

E. Even though Polyphemus was a violent, cannibalistic monster, I felt sorry for him.

VI. Test

Week 5

I. Introduce Virgil's Aeneid, pp. 220-235 of Hamilton.

II. Discuss briefly the plot line.
How did Virgil flatter the Romans?
Tell something about the origin of the following words:

A. sibylline, prophetic, mysterious

B. Hesperian, western

C. harpy, a greedy, grasping person

D. The month July (trace derivation to Aeneas' son)

III. Show the filmstrip accompanied by the record of the Aeneid.

IV. Have classroom copies of more sophisticated versions of the Iliad available for better students.

Assign the topic Romulus and Remus for extra-credit report.

Week 6

I. Introduce Arthurian legend by eliciting what the class already knows about these names:

King Arthur
Lancelot
Guinevere
Merlin
Morgan leFay
Modred

The Lady of the Lake
The Round Table
The Holy Grail
Excalibur
Avalon

II. Define legend

III. Read introduction on pp. 583-587 of Adventures in Appreciation.

IV. Play parts of Camelot records to set the mood.

V. Assign "A Boy Becomes King" from The Once and Future King, by T.H. White. Note how the author uses descriptions of color, music, historical detail, humor, and modern ideas to retell this legend.

VI. Read "Sir Lancelot" from Morte d'Arthur by Sir Thomas Malory on p. 600 of Adventures in Appreciation.

Week 7

I. Continue the study of Arthurian legend with filmstrip and record on Camelot.

II. Read "The Passing of Arthur" from Idylls of the King, by Alfred, Lord Tennyson on p. 610. (This famous selection gives title to the entire Malory selection -- Le Morte d'Arthur, the death of Arthur.

III. Play Many Voices, 10A, an excerpt from "The Passing of Arthur".

IV. See "Composition Suggestions" on p. 620.

V. Extra-credit assignment:

A. "Sir Gawain and the Green Knight" or any other Arthurian story

B. The Lady of Shalott, Tennyson, from Adventures in English Literature

C. Read aloud the chapter from Tarkington's Penrod, in which Penrod enacts the role of Lancelot in a pageant about the Round Table.

D. "The Vision of Sir Launfal" by Lowell in Mercury Edition of Adventures in American Literature.

E. Mark Twain's satire A Connecticut Yankee in King Arthur's Court.

VI. Discussion questions for a panel:

A. What is the code of chivalry as exemplified by Lancelot and how has this code influenced our own conduct?

B. In what ways were the knights of the Middle Ages like the gods of ancient Greece and Rome?

C. Comment on the role of the woman when knighthood was in flower and the role of the modern women in her fight for civil rights.

VII. Test

Week 8

I. Introduce the ballad.

II. English ballads:

"Sir Patrick Spens" on p. 200 of Myths and Folklore
"Edward", on p. 203, Ibid
"Get Up and Bar the Door", p. 204, Ibid
"Bonny Barbara Allen", p. 370, Ibid

III. Literary ballads:

"Old Christmas Morning", by Roy Helton, on p. 408 of Adventures in Appreciation
"Danny Deever", by Kipling, on p. 360, Ibid
"The Belle Dame sans Merci", by Keats, on p. 364, Ibid
"The Elf-King", by Goethe, on p. 361, Ibid

IV. American ballads:

"The Big Rock Candy Mountains", p. 373 of Myths and Folklore
"The Cowboy's Lament", p. 372, Ibid

V. Negro songs and folklore:

"The Creation", by J.W. Johnson, on p. 292 of Adventures in American Literature

VI. Film - South Bend Public Library - "Born Free", James Weldon Johnson

Weeks 9 and 10

I. Assign book reports dealing with folk heroes. Suggest that students read about their own ethnic background. There are many such books in the library -- e.g., French folk tales, German folk tales, American Negro folklore (by Langston Hughes and Arna Bontemps), etc. Stimulate interest by naming legendary or folk heroes whom they can look for in the card catalogue:

Johnny Appleseed
Jesse James
Beowulf
Charlemagne
Roland
Harriet Tubman

Robin Hood
Crispus Attucks
Gulliver
John Henry
Pecos Bill
Paul Bunyan

II. Introduce modern folk heroes:

"Paul Bunyan", pp. 344-356 of Myths and Folklore
"Mike Fink" and "Davy Crockett", pp. 357-365, Ibid
"Pecos Bill", pp. 366-368, Ibid
"Rip Van Winkle", pp. 387-403, Ibid
"The Devil and Daniel Webster", pp. 404-423 Ibid

III. Schedule oral book reports for the tenth week.

Week 11

I. Introduce the American Negro folktale by asking students to recall stories heard in Black families.

II. Read American Negro Folktales, pp. 12-18 to learn how Dorson made his collection.

III. Assign appropriate readings from each of the section of "The Tales".

Week 12

I. Review

II. Essay test suggestions:

A. What is a myth? A legend? A folk tale? Can you give an example of each?

B. What facts about the world were explained at one time by myths? Give examples. Why did the Greeks, and later other peoples, stop making up myths?

C. The names of some of the gods and goddesses are still with us today. What things in the modern world are called by these names, or by names very like them?

D. Are human beings always the same, or do they change as we go from country to country and time to time? In what ways were the ancient Greeks, for instance, similar to the people of today? In what ways were they different? How might these differences be explained? Are people themselves different, or are they different because they were born into different "worlds"?

E. Many characters in these stories were very brave. Starting with bravery, match the following qualities with characters from the stories you have read:

1. bravery
2. cleverness
3. foolishness
4. wisdom
5. boastfulness
6. cruelty
7. loyalty
8. greediness
9. honesty
10. kindness
11. love of family

F. Discuss the early protest technique of the Black man as illustrated in the animal stories and the "Old Marster and John" tales.

PEOPLE

A13
Phase 3-4

Course Description

Thomas Wolfe asks, "Which of us has known his brother? Which of us has looked into his father's heart?" People looks into the human heart with the knowledge that its secrets are unique and never fully discoverable. In People the student will discover such characters as Brutus, Roman patroit; Wang Lung, Chinese peasant; Pip, a boy growing up in 19th century England; and all of the irrepressible people in the musical Fiddler on the Roof. The student will be asked to share his feelings and ideas about these characters in discussion and in writing.

Achievement Level

This course is designed for the student who likes to read and who reads at his grade level or above. The student should have at least an average command of basic language skills.

Objectives

1. To deepen the student's appreciation for the universality of the classics through the discovery of their relevance to himself and his world
2. To help the student gain insight into himself and others
3. To improve the student's ability to express his ideas effectively through meaningful, well-prepared writing assignments correlated with his reading
4. To provide the student with an approach to the understanding of character in future reading
5. To deepen the student's awareness of the artistic beauty of the writing through some attention to the writer's craft
6. To help the student understand something about the distinctive way in which character is revealed in each of the literary genre

Chief Emphases

The overriding emphasis in People should be on stimulating the student to respond fully on an emotional and intellectual level to what he reads. A full response is essential to the development of the student's capacity for understanding the characters, himself and others. Also, if the reading is a powerful enough experience, the student should have less difficulty in verbalizing that experience.

Materials

"A Spring Night"
"Mike O'Day"
"The Purist"
"The Duke of Plaza Toro"
"The Boy at the Window"
"Danny Deever"
"Lee"
"The Glove and the Lions"
"When I Was One-and-twenty"
"The Mother"
"I Am Raftery"
"The Poet at Seven"
"Melora Vilas"
"The Ballad of William Sycamore"
"Uptown"
"Yakety Yak"
"Everybody's Been Burned"
"Eleanor Rigby"
"The Love You Save (May Be Your Own)"
"The Motorcycle Song"
"I Am a Child in These Hills"
"The Scarlet Ibis" (James Hurst. Atlantic Monthly, July 1960)
"The Open Window"
"Zone of Quiet"
"The Long Winter"
"The Necklace"
"Neighbor Rosicky"
"The Outcasts of Poker Flat"
"An Untitled Story"
"A Mother in Mannville"

Julius Caesar (Adventures in Appreciation, Olympic)
Great Expectations (Adventures in Reading, Laureate)
The Good Earth
Fiddler on the Roof

Records: Adventures in Appreciation for poems, "The Open Window" and Julius Caesar

Adventures in Reading for excerpts from Great Expectations

"Fiddler on the Roof"

Films: "The Assassination of Julius Caesar"
"The Good Earth"

Course Outline

Week 1

I. Might begin by talking about most memorable characters from student's previous reading.

II. Read and discuss the first group of poems from Adventures in Appreciation, Olympic. Play the accompanying recording.

III. Mimeograph some of the poems and song lyrics that are not in the anthology. Read others to the class or ask a student to read them.

IV. Stress that poems are fleeting impressions of various individual "quick looks" that capture the most distinctive qualities of the subject through language and image.

V. Encourage imaginative interpretations but probe for support for the interpretation.

VI. Writing suggestion from Pooley's Outlooks Through Literature:

> Choose an individual that seemed like a real person to you. Jot down all the impressions of his personal appearance and of his character that the poet gives you. Then put your imagination to work to round out the portrait. Write a theme of three paragraphs describing this individual as you imagine him.

Weeks 2 and 3

I. Lesson from Understanding Fiction, pp. 1-28 might be used to illustrate the idea that fiction focuses on internal action and that character is primarily revealed through action. Mimeograph anecdote and character sketch and ask why neither one is fiction. With these points in mind, assign the first two short stories.

II. Read and discuss the following pairs of stories, listening to accompanying recordings:

> "The Open Window" and "Zone of Quiet" for dramatic presentation of character
>
> "The Long Winter" and "The Necklace" for character development
>
> "Neighbor Rosicky" and "The Outcasts of Poker Flat" to contrast the dimensional character with the flat character

III. Tape or read for the class "The Scarlet Ibis". It offers an opportunity to discuss the deceptive quality of human behavior; it encourages the student to look for hidden motives. Also, it is a story that should move the most apathetic student.

Writing suggestion: Write a paragraph developing this topic sentence: "Doodle's death was to a large extent the result of his brother's pride".

Weeks 4 and 5

I. Use Adventures in Reading record to introduce Great Expectations.

II. Review techniques for presentation of character in poems and short stories and go on to character portrayal in the novel. Check Schramm, pp. 30-31. Contrast portrayal of major and minor characters.

III. Discuss Great Expectations, emphasizing the influences which shape Pip's life, his strengths and weaknesses, the development of his personality and attitudes.

IV. Ask students to dramatize some chapters; ask for sketches of the characters.

V. Suggested writing assignment: Write a three paragraph theme on Pip's changing personality, possibly corresponding with three stages in his life. A personal experience theme might be written on the topic of snobbishness.

(Note: The sixth week is divided between Great Expectations and Julius Caesar.)

Weeks 7 and 8

I. Introduce Julius Caesar. The assassination-revolution motifs can be related to current happenings. Read first scene to the class, showing them that the thought does not end at the end of each line.

II. Read play orally. Assign parts prior to reading day.

III. In discussions concentrate on character, contrasting the characters of Brutus and Cassius. Discuss Brutus' strengths and weaknesses, trying to evoke as much feeling as possible for Brutus' inner struggle.

IV. Suggested writing assignment: Theme contrasting Brutus and Cassius or theme on Brutus's dilemma.

V. Because of the language barrier, paraphrasing is a worthwhile activity. Students seem to gain appreciation for the power and beauty of Shakespeare through voluntary memorization of short passages.

Weeks 9 and 10

I. Begin reading The Good Earth.

II. Comment on the biblical sound of the writing.

III. Discuss large sections of the novel and the novel as a whole. A central question: Is Wang Lung totally the helpless victim of circumstances or does he contribute to his own downfall?

Weeks 11 and 12

I. Begin reading Fiddler on the Roof.

II. Lecture and discussion on general characteristics of Jewish literature:

   A. Suffering, the essential element in Jewish literature.

   B. The Jewish response to suffering

   C. Jewish humor--sardonic, cryptic, self-deprecating

   D. The use of the "schlemiel", the folk figure which is the prototype for many heroes in Jewish literature

III. Read the play orally, discussing some of these characteristics as they appear in The Fiddler.

IV. Spend some time talking about the significance of the title of the play as it related to the history of the Jewish people.

V. Discuss Jewish values and traditions as revealed in this play.

VI. Note the response of the characters to the trials of life, especially their awareness of the comic aspects of their plight. "Death is the last of my worries."

VII. Discuss the whole idea of Change. Relate to contemporary problems such as student efforts to change the "system", the conflict between the old and the young. Relate to theme of revolution in The Good Earth.

VIII. Encourage students to read other selections in Jewish literature.

IX. Play recording of Fiddler on the Roof.

Suggested Approaches and Techniques

1. The basic method is discussion of various types--teacher-led, student-led, small group discussions. Add variety with theme

preparation, writing, some work on serious writing problems, student presentations, recordings, oral reading.

2. Ways in which character is revealed from Schramm, p. 30.
    a. What other characters think of a character
    b. Details of a character's appearance or behavior
    c. What the character himself says
    d. What the character thinks
    e. How the character behaves in a critical situation

References

Richard Goldstein. The Poetry of Rock. (for lyrics used in poetry section)

Pooley, Stuart, White, Kline. Outlooks Through Literature. (for "The Scarlet Ibis")

Brooks and Warren. Understanding Fiction.

READING TECHNIQUES

A09
Phase 3-5

Course Description

Reading Techniques is a course for the average and above average student who wishes to increase his reading efficiency, study skills and vocabulary.

Achievement Level

The student should have a desire to improve his reading efficiency. Generally the student will be reading ninth grade and above. Students below this level will be directed to Basic Reading Skills. Factors to consider are test scores, present grade level and age, past performance, and teacher observation.

Objectives

1. To develop reading efficiency
2. To develop comprehension
3. To develop vocabulary
4. To develop study skills

Chief Emphases

Reader's Digest Skill Survey Test and the Reading for Understanding Diagnostic Test will be given initially. Exercises and activities designed to remedy specific difficulties in reading will be emphasized.

Materials

How to Become a Better Reader
SRA Reading Lab. IV and Manual
Reader's Digest, Educational Edition
Miscellaneous Comprehension Exercises
Additional Books from the library
RFU, SRA
Efficient Study Skills
A Study Manual

Course Outline

Week 1

I. Explain course, logs, books; go to the library for one half of the period to select the book.

II. Reader's Digest Skill Test B

III. RFU Placement Test

IV. Introduce three minute timed readings; analogy 1; main ideas

V. Read in Books; check logs

Week 2

I. Lecture, notetaking SRA Teacher's Manual

II. Skimming exercise 1; 3 minute timed reading

III. Introduce RFU's

IV. 3 minute timed readings; analogy 2 (relationships)

V. Read in books; check log

Week 3

I. Lecture on SQ3R; handout SQ3R

II. 3 minute timed reading; main idea 2, orally

III. Analogy 3, first 10 orally matching relationships, last 10 on their own

IV. Skimming 2; 3 minute timed reading; main idea 3, orally

V. Read in books; check logs

Week 4

I. Figurative language; simile orally; discuss analogy 4, 10 orally 12 individually

II. Skimming (February 1970 Reader's Digest); 3 minute timed reading; main idea 4

III. Figurative language 2, metaphors; analogy 5, 10 orally, 10 individually

IV. Skimming (March 1970 Reader's Digest); 3 minute timed reading; main idea 5

V. Read books; check logs

Week 5

I. Figurative language 3, orally; analogy 6, individually; RFU

II. Skimming (June 1970 Reader's Digest); 3 minute timed reading; main idea 6; RFU

III. Figurative language 4, orally; analogy 7 (11-14); RFU

IV. Skimming How to Become a Better Reader pp. 84-88, orally; 3 minute timed reading; main idea 7

V. Read in books; check log

Week 6

I. Figurative language 5, orally; analogy 8 individually; RFU.

II. Skimming from Efficient Study Skills pp. 56-69; Main Idea 8

III. Figurative language 5, orally; analogy 9; RFU

IV. Timed reading; lecture on memory from A Study Manual pp. 88-99, take notes as in notetaking.

V. Check log; read in books

Week 7

I. Figurative language 7, orally; analogy 10, first 10 orally, last 10 individually; RFU

II. 3 minute timed reading; main idea 9; RFU

III. Figurative language 8, orally; analogy 11, first 5, p. G-15 orally, skip next 5, next 10 orally, last 17 individually

IV. 3 minute timed reading; main idea 10

V. Check log; read or RFU

Week 8

I. Figurative language 9, first 16 orally, last write answers; analogy March 1970 Reader's Digest, first 10 orally, caution about last 5 on page G-15, do first one together

II. 3 minute timed reading; main idea, HOW TO BECOME A BETTER READER, pp. 172-176, orally; read "The Storyteller" pp. 177-181, time self and take quiz

III. Figurative language, Tape 24 in Listen and Read Tapes G-L

IV. 3 minute reading; Cause and Effect handout, first 4 orally, last 5 individually

V. Check log; read; RFU

Week 9

I. Drawing Conclusions handout 1, orally; RFU; HOW TO BECOME A BETTER READER Selection, time self, take quiz

II. 3 minute timed reading; main idea selection from Efficient Study Skills Chapter III

III. Drawing Conclusions 2, orally; HOW TO BECOME A BETTER READER Selection 2, time self, quiz; RFU

IV. 3 minute timed reading; analogy from June 1970 Reader's Digest; Fact and Opinion 1; Homework, insert examples of fact and opinion in log

V. Check log; read; RFU

Week 10

I. Critical Reading (Arguments) 1, orally; HOW TO BECOME A BETTER READER 4, time self, quiz; RFU; go over fact and opinion assignment from Week 9, Day 4

II. 3 minute timed reading; analogy 12, individually; drawing inferences, orally

III. Critical Reading (Propaganda), orally; assign collect examples of four of the six types of propaganda; HOW TO BECOME A BETTER READER 5, time self, quiz

IV. 3 minute timed reading; analogy 13, G-10 orally, top G-11 orally, bottom G-11, top of G-12 individually; 20 main ideas; complete only a few of these at a time; go over assignment.

V. Check log; read; RFU

Week 11

I. Summarizing Paragraphs, Tape 17 in Listen and Read G-L

II. 3 minute timed reading; summarizing paragraph handout, orally and/or individually

III. Discovering the cause, orally; HOW TO BECOME A BETTER READER 11, time self, quiz; RFU

IV. Cause for Everything, orally; HOW TO BECOME A BETTER READER 12, time self, quiz; RFU

V. Check log; read.

Week 12

I. Main Idea from "Points to Ponder", "Let God Worry a Little Bit"; 3 minute timed reading; RFU

II. Read-Think-Interpret-Outling handout; HOW TO BECOME A BETTER READER 17, time self, quiz

III. Analogy 14; HOW TO BECOME A BETTER READER 18, time, quiz, finish 20 main ideas

IV. Post test, Reader's Digest Skill Test

V. Check log; review progress from Skill Test

Suggested Approaches and Teaching Aids

1. Read 15 minutes every night and report in diary.
2. Every Friday, read in current book.
3. Be flexible.
4. Have a student helper from the study hall.
5. If a vacation is scheduled two or three weeks after the course begins, do not begin 3 minute timed readings until after the break.
6. If the Reader's Digests are not available for the analogies and skimming exercises, these can be skipped.

References

Downes, Mildred Gignoux, Efficient Study Skills, Educators Publishing Service, Cambridge, Massachusetts, 1961.

Hughes, Anne E., Hart, Hazel C., Forward in Reading I, II, and III, The Bobbs-Merrill Company, Inc., Indianapolis, 1970.

Monroe, Marion, Horsman, Gwen, and Gray, William S., Basic Reading Skills, Scott, Foresman and Company, Chicago 1958.

Schumacher, Melba, Shick, George B., Schmidt, Bernard, Design for Good Reading, Level II, Harcourt, Brace & World, Inc., Chicago 1962.

Smith, Nila Banton, Be a Better Reader I, II, and III, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1969.

Smith, Nila Banton, Be A Better Reader V, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1960.

Wittenberg, Lester, Jr., A Study Manual, Educators Publishing Service, Cambridge, Massachusetts, 1960.

TAKE A LOOK AT YOURSELF

A06
Phase 2-4

Course Description

Take a Look at Yourself is a course designed for the student who wants to explore the problems young people face in growing up today. The literature to be studied includes short stories, plays, and novels which explore those problems which arise as the young person tries to discover who he is, what his role in home and community should be, and how he can solve the conflict between conformity and individuality. Through discussions of these stories and the keeping of a journal, students will be encouraged to examine their own views of life in developing guidelines for behavior.

Achievement Level

The student should be reading between eighth and tenth grade level. He should be able to read adventure-oriented books sufficiently well to perceive character motivation and to understand what prompts characters to act the way they do, even though his reading may be restricted almost exclusively to the kinds of things in which he is already interested.

Objectives

1. To help the student to see imaginative literature as a mirror of life
2. To help him communicate more clearly with parents and other adults
3. To make him aware of the desirability and dangers of both individuality and conformity
4. To aid him in drawing up meaningful guidelines for behavior and in developing a sense of personal responsibility
5. To assist him to organize his thinking and to express his thoughts clearly in speaking and writing

Chief Emphases

The course will emphasize literature related to personal experiences. The structured journal will be an important focal point to aid students in developing a philosophy of life. Students will participate in small group discussions of materials such as class novels, plays, and individual readings.

Materials

Poetry I
Poetry II
Vanguard

Adventures in Reading, Olympic edition
Adventures in Appreciation, Olympic edition
I Am the Darker Brother
Short Stories, Christ and Shostak
Four Complete Teen-Age Novels
Pygmalion
Ten Modern American Short Stories
Living Language 10

Course Outline

Weeks 1, 2, 3, 4, and 5

I. Conformity and the Individual

Living Language 10, Chapter 1

Pygmalion

Vanguard
"Wise and Weak" p. 219

Christ
"That's What Happened to Me" p. 387
"The New Kid" p. 411

Adventures in Reading
"Trademark" p. 46

Poetry I
"Lone Dog" p. 49
"Come In" p. 63
"Song of the Settlers" p. 132
"Boy Riding Forward Backward" p. 142

Poetry II
"Song of the Open Road" p. 36

Adventures in Appreciation
"Much Madness" p. 251

The Modern American Short Stories
"A Turn With the Sun" p. 11
"A Field of Rice" p. 111

Paragraphs 1, 2, and 3

Weeks 6, 7, and 8

I. Self-Discovery

Ten Modern American Short Stories
"A Sense of Shelter" p. 67
"Sucker" p. 88
"Night of Vengeance" p. 124

Vanguard
"Who Needs Amy Hoffer" p. 202
"Bill" p. 214
"Look Out for John Tucker" p. 235

Christ
"Her First Ball" p. 241

Adventures in Reading
"Shago" p. 153
"The Thread That Runs So True" p. 342
"Abe Lincoln Grows Up" p. 368

Poetry I
"Goodby and Keep Cold" p. 52
"I'm Nobody! Who Are You" p. 52
"High Flight" p. 62
"Crystal Moment" p. 80

Selections from I Am the Darker Brother

Adventures in Appreciation
"Big Two-Hearted River" p. 101
"Preparing for College" p. 344
"On the Road" p. 369
"Gift from the Sea" p. 404

Paragraphs 4 and 5

Book Report

Weeks 9, 10, 11, and 12

I. Formulating Guidelines to Behavior

New Boy in Town

Four Teen-Age Novels

Ten Modern American Short Stories
"The Scarlet Letter" p. 32
"The Valentine" p. 54
"Michael Egerton" p. 81
"Antaeus" p. 99
"Bounty Hunters" p. 140

Christ
"The Hero" p. 339
"The Erne from the Coast" p. 359
"Wine in the Desert"

Adventures in Reading
"Off the Track" p. 60

Poetry I
"The Best Advice" p. 60
"Do You Fear the Wind?" p. 61
"Four Elms" p. 133
"Lamb" p. 134

Adventures in Appreciation
"The Quiet Man" p. 62
"The Hat" p. 83

Selections from I Am the Darker Brother

Paragraphs 6 and 7

Suggested Approaches and Teaching Aids

1. Precede the reading of materials in each unit with an attitude survey of the members of the class. Use "brainstorming" techniques to list problems they face as young people. Also survey students outside the class and adults in the community.

2. Time in class should be provided for much of the required and supplementary reading.

3. It is advisable to have the students keep the journal for three days a week instead of every day. Otherwise the students tend to look at the journal as "busy work".

4. Some suggested general areas of discussion for the journal are personal experiences, personal attitudes, personal evaluation, and experiences with the conflict of conformity and/or individuality.

5. In the unit on conformity and individuality the students might give oral reports on school or community organizations to show the amount of conformity in these groups. The student should look at such areas as membership requirements, purpose and function of the group, and rules and regulations of the group.

6. The students could compile a list of slang terms which they use to show the conformity in language and the differences in slang between racial and ethnic groups.

7. When the class reads Pygmalion, a study sheet may be used to emphasize the characters in the play.

8. To fully enjoy Pygmalion, the play should be read aloud after the students have silently read it.

9. Panel discussions may be used to discuss methods which one can use in self-discovery. The panel and the class might focus on the desirability of each method.

10. A suggested topic for paragraph one is "How I conform as A Student at Washington High School".

11. To give the student an opportunity to speak before the class the book reports may be given orally. Here it is suggested that the teacher give the student specific things to report on; for example, the student might tell how the main character had to conform and whether this conformity was good or bad.

12. Topics for a final unit might include the following:

    A. What if I saw my best friend cheating?

    B. What hopes and fears do I have for the future?

    C. What can I do to improve myself?

13. For a list of books which may be read for the book report, see page 61 of Apex.

WAR AND ITS CONSEQUENCES

A12
Phase 3-5

Course Description

Through a thematic approach in War and Its Consequences, students will not only explore literature dealing with war, but try to discover the psychological and sociological beliefs and hopes of all men involved in war. Extensive reading in the areas of novels, drama, non-fiction, short stories, and poetry will be required.

Achievement Level

The student should be well above the ninth grade reading level. He should have a curiosity about the complex social issues confronting man today as a result of war and be willing to do extensive reading in this area.

Objectives

1. To gain a better and more in-depth understanding
2. To establish an objectivity when dealing with complex social problems resulting from war
3. To develop a more humane outlook towards people
4. To develop a research technique and inductive approach useful in formulating ideas
5. To encourage an interest in reading thematically

Chief Emphases

The course will emphasize reading and reviewing of materials relevant to the history of war. Through class discussion of these social issues, the student will be helped to confront contemporary challenges.

Materials

Knowles: A Separate Peace
Boulle: The Bridge Over the River Kwai
Trumbo: Johnny Got His Gun
Laureate Edition: Adventures in American Literature
Laureate Edition: Adventures in Appreciation
Non-Fiction I
A Scope/Literature Contact Record: "War Veteran" Maturity: Growing-Up Strong
World War I (389544) record AV Center
World War II (380546) record AV Center
World War II (350803) filmstrip AV Center
"The Yanks Are Coming" (World War I) film available from the Public Library

Course Outline

Weeks 1 and 2

I. Read and discuss A Separate Peace

II. Read and discuss Marianne Moore's "In Distrust of Merits".

III. Write Theme I.

Weeks 3 and 4

I. Read and discuss:

"In the Zone" - drama
"Herr Hauptmann Happens to Be British" - Non-Fiction I
"Farewell Campo 12" - Non-Fiction I
"Beware of the Dog" - short story
"Two Soldiers" - short story
"The Old Man at the Bridge" - short story
"By the Waters of Babylon" - short story
"I Have a Rendezvous With Death" - poetry
"Grass" - poetry
"The Man He Killed" - poetry

II. Use records "World War I" (380544) and "World War II" (380546) available from AV Center.

III. Write one theme.

Weeks 5, 6, and 7

I. View and discuss the film "The Yanks Are Coming" as background for the next novel.

II. Read Johnny Got His Gun.

III. Use record "War Veteran" on Maturity: Growing Up Strong.

IV. Read and discuss "The Case for War" from Time magazine, March 9, 1970.

V. Write one theme.

VI. Assign oral book reports.

Weeks 8 and 9

I. Read and discuss selections from The War Poets (Hardy, Owen, Brooke, Sassoon, Shapiro, Ciardi, Jarrell, Kilmer, McGrath)

II. Give oral book reports.

Weeks 10, 11, and 12

I. View and discuss the filmstrip World War II (350803) as background for the next novel.

II. Read and discuss The Bridge Over the River Kwai.

III. Write one theme.

IV. Give final exam.

Suggested Approaches and Teaching Aids

1. Give survey to determine student's attitudes before and after this unit.
2. Students should be encouraged to break into groups of differing opinion to help class discussion.
3. Be aware of Language Arts Rental Films, Audio-Visual resources, our library filmstrips, and Public Library film resources.
4. Flexibility in reading of novels is important because of the variety of students' backgrounds in this area.
5. Individual research will be expected and may follow lines of book report.

Reading List

Barton: Real Spies
Brickhill: The Great Escape
Catto: Murphy's War
Cleary: The Long Pursuit
Crichton: The Secret of Santa Vittoria
Fast: April Morning
Forester: Sink the Bismarck
Frank: Alas Babylon
Hersey: The Wall
Hilton: Lost Horizon
Hirsch: Through Enemy Lines
Horvath: D-Day
Klein: All But My Life
Kuper: Child of the Holocaust
Lawson: Thirty Seconds Over Tokyo
Michener: Bridges at Toko-Ri
Moore: The Green Berets
Reid: Escape from Colditz
Remarque: All Quiet on the Western Front
Reynolds: 70,000 to One: The Story of Lt. Gordon
Steinbeck: The Moon Is Down
Suhl: They Fought Back

Tabor: Battle of the Bulge
Tunis: Silence Over Dunkerque
Uris: Exodus
Uris: Mila 18
Westheimer: Von Ryan's Express
Whitcomb: Escape from Corregidor
White: They Were Expendable

BUSINESS ENGLISH

A58
Phase 2-4

Course Description

Business English will cover skills essential to successful work in the field of business. Students will review and study in depth rules for correct punctuation, capitalization, spelling, and usage. They will learn to write letters that, as young graduates, they will be expected to write.

Achievement Level

Students should have a basic foundation in English grammar and an interest in the mechanics of the language.

Objectives

1. To make students proficient in writing grammatically and mechanically correct sentences and paragraphs
2. To make students confident in their ability to express themselves in writing
3. To teach students when and how to write the business communications that are a part of getting a job and of everyday living

Chief Emphases

The emphasis in this course is on improving language skills in grammar and mechanics to prepare students for advanced study where it is assumed that these skills have been mastered.

Materials

Stewart, Lanham, and Zimmer. Business English and Communication
Warriner's English Grammar and Composition
Webster's New Collegiate Dictionary

Course Outline

Week 1

I. The class will read and discuss Part 1 of the text, "Words Work for You".

II. The emphasis during this week will be on efficient use of the dictionary.

Weeks 2, 3 and 4

I. The class will read, discuss, and drill Part 4 of the text, "The Framework of Effective Communication".

II. The emphasis here is on the correct use of the various parts of speech.

Weeks 5 and 6

I. The class will read. discuss, and drill Parts 5 and 6 of the text, "Punctuation--The Writer's Signals" and "Capitalization, Abbreviations, and Figures".

Week 7

I. The class will read and discuss Part 7 of the text, "Writing Craftsmanship".

II. The activities in this week deal with revising unclear sentences to make them explicit, supplying smooth transitions, and achieving variety in word usage.

Week 8

I. The class will read and discuss Units 37 and 38 in Part 8, Units 41 and 42 in Part 9, and Unit 58 in Part 10 of the text.

   A. The units from Part 8 deal with approaches to take in writing a letter that will yield acceptance on the part of the reader.

   B. The units from Part 9 illustrate qualities of effective letters (are concise, clear, complete, avoid jargon, etc.) and business letter form.

   C. The unit from Part 10 explains how to compose a telegram and how to write minutes.

II. Students will practice composing telegrams and writing minutes of a meeting.

Weeks 9 and 10

I. The class will read and discuss Units 52 and 53 in Part 9 and Unit 63 in Part 11 of the text. These units show how to write various letters used in seeking e job interview.

II. Each student will prepare a resume of his own job qualifications.

III. Students will practice filling out employment applications.

IV. Each student will write a letter of application for a job and letters requesting references, following up a job interview, accepting a position, refusing a position, thanking a person who has written a reference letter, and resigning from a job.

Weeks 11 and 12

I. Part 11 of the text deals with oral communication. As time permits, students will read and discuss units 59, 61, 62, and 64 which are concerned with such things as good grooming and posture, enunciation and pronunciation, basic rules for meeting the public in person and by telephone, and proper conduct when participating in conferences and meetings.

Suggested Approaches and Teaching Aids

1. Use the study guide for Webster's New Collegiate Dictionary for drill on the use of the dictionary.
2. Use exercises in Warriner's English Grammar and Composition for drill on grammar and mechanics skills.
3. Conduct a short meeting with half the class while the other half of the class takes minutes. Switch roles to have everyone practice taking minutes.
4. Have each student compile a folder with 1) examples of all the letters he might need to write concerning employment and 2) notes about making those letters most effective. These letters and notes should be perfect in every detail.

COMPOSITION

A18
Phase 2-4

Course Description

Composition will help students develop basic writing skills in narration, description, and exposition. Writing assignments will be based upon personal experiences, observations, and literature. Students will learn to develop and express ideas in an effective way.

Achievement Level

The student should have some desire to improve his writing. A lack of mechanical accuracy will not preclude his enrollment in this class. The student should be able to read at least average tenth grade materials.

Objectives

1. To be able to recognize the various kinds of English sentences
2. To learn to write broad and inclusive topic sentences
3. To learn to develop a topic sentence into a unified paragraph
4. To learn to tie paragraphs together in a logical, coherent way

Chief Emphases

Most of the content will have as its source the student's primary experience. No one mode of composition will dominate the assignments; rather work will be done in narration, description, exposition, and persuasion.

Materials

Composition 10: Models and Exercises (Harcourt and Brace)
The Lively Art of Writing (Follett Publishing)
Warriner's (Harcourt and Brace)
New Ways in English (Prentice-Hall)
The English Language 10 (Harcourt and Brace)
Writing as a Process of Discovery (I.U. Press)
Advanced Composition: A Book of Models of Writing (Harcourt and Brace)

Course Outline

Week 1 - The Sentence

I. Recognition of sentences, p. 29, *Warriner's*

a. Have students write a sentence

b. Students read sentences aloud and class to judge whether sentences or not and what type sentence is

II. Or work with Chapter 19 in The English Language, 10

III. If II above is done, then also work with Chapter 17 in The English Language, 10

Week 2 - The Topic Sentence

I. Use Chapters 5 & 6 in New Ways in English

II. Experience in recognizing and writing topic sentences comes from exercises in the following: Warriner's Chapter 13; The English Language, Chapter 3, and Models and Exercises, 10, Lesson 2

Week 3 - The Unified Paragraph

I. Use Chapter 13, Warriner's beginning on page 259

II. Use also Chapter 6, The Lively Art of Writing or

III. Use pages 99-105 in Chapter 6 of New Ways in English

IV. In this week students should start writing paragraphs for evaluation with emphasis on topic sentences and unified paragraphs

Weeks 4 and 5 - Paragraph Coherence

I. Use Chapter 7 of The Lively Art of Writing

II. Use Chapter 13, pages 268 and following, in Warriner's

III. Also use Chapter 6 of Models and Exercises 10

IV. Exercises in the above books will probably constitute enough writing for these weeks

Week 6 - Study of Parallel Structure and Avoidance of Passive Voice

I. Use Chapter 10 in The Lively Art of Writing

II. Use Chapter 8 in The Lively Art of Writing

III. Use page 157 of Models and Exercises, 10

IV. Use also Chapter 5 in The Lively Art of Writing

Weeks 7 and 8 - Various Methods of Paragraph Development

I. Use Warriner's, Chapter 13, pages 252-258

II. Use also pages 36-41 from the Teachers' Manuel for Warriner's

III. Make use of literary examples to point types of development

Week 9 - Expository Writing

I. Use Chapter 14, "Exposition", in Warriner's

II. Use Chapter 8 in The English Language

III. Make use of literary examples

IV. Chapter 15, "Writing the Essay Answer", from Warriner's may be covered also

Week 10 - Descriptive Writing

I. Use Lesson 3, Chapter 8, The English Language

II. Use pages 58-63 in Models and Exercises, 10

III. Use Chapter 2 in Writing as a Process of Discovery

IV. Use pages 309-324 in Warriner's

V. Use literary examples from several sources for these writing experiences

Week 11 - Persuasive Writing

I. Use The English Language, Lesson 2 in Chapter 8, pages 164-166

II. Use pages 173-180 in Models and Exercises, 10

III. Use Warriner's pages 318-323

IV. Use literary examples

Week 12 - Narrative Writing

I. Use Chapter 16 in Warriner's

II. Use pages 79-122 in Models and Exercises, 10

III. Use Chapter 8 from The English Language, especially Lesson 4

IV. Literary examples should be used in some quantity for this section

Suggested Approaches and Teaching Aids

1. Most of the writing should be done in class.
2. Encourage students to write for peer group evaluation.
3. Pupils should be evaluated for those skills taught at each level and pupils should strive for continuing competence of skills previously taught in this course.
4. Mechanical errors, spelling, and grammar should be dealt with individually in the writing.
5. All student writing should be kept in a folder for each student and examined periodically for evidence of progress.

COMPOSITION

A18
Phase 3-4

Course Description

Introduction to Composition will help students develop basic writing skills in narration, description, and exposition. Some attention will also be given to writing a critical book review. Students will be shown how to gather information to include in the theme and how to choose precise words to express ideas, once they understand the theme task involved in each assignment. Writing assignments will be based on personal experiences, observations and literature.

Achievement Level

The student should have some desire to improve his writing. A lack of mechanical accuracy will not preclude his enrollment in this class. The student should be able to read at least average tenth grade materials. Students with a good command of basic writing techniques should be guided into Composition 2.

Objectives

1. To reveal to the student how common experience is a vast and often unrealized source of material
2. To reveal to the student that the purpose of all writing is to communicate
3. To help the student become more precise in his choice of words and to help him realize the various shades of meaning that words have for different persons
4. To reveal to the student the difference between fact and opinion
5. To sharpen the student's sense perception as a basis for developing imagery in his writing
6. To develop skills in narration, exposition, description, and persuasion with which the student can express personal experience and observation in an informal style
7. To introduce to the student skills involved in analyzing works of art

Chief Emphases

The style of the student's writing will be personal and informal; most of the content will have as its source the student's primary experience. No one mode of composition will dominate the assignments, rather work will be done in narration, description, exposition, and persuasion. Particular attention shall be given to the study of diction and the effective use of strongly connotative words and synonyms.

Materials

Writing As A Process of Discovery (I. U. Press)
Composition 10: Models and Exercises (Harcourt and Brace)
Composition 11: Models and Exercises (Harcourt and Brace)
Effective English Prose (L. W. Singer)
Writing: Unit-Lessons in Composition, Foundations Book B (Ginn and Company)
Writing: Unit-Lessons in Composition, 1B (Ginn and Company)
Guide to Modern English, 10 (Scott Foresman)

Filmstrips:

Methods of Beginning a Theme (Eyegate)
Methods of Arranging Paragraphs in a Theme (Eyegate)
Transitional Devices in the Theme (Eyegate)
Methods of Ending a Theme (Eyegate)

Course Outline

Weeks 1, 2, and 3

I. Theme assignment 3 or 4 suggested in Chapter 3 "From Subjectivity to Objectivity" from Writing As A Process of Discovery.

To help students complete this assignment the following materials are recommended:

Denotation and connotation from Chapters 1 and 2 of Effective English Prose.

Chapter 3 "Create an Image through Connotations" from Writing: Unit Lessons in Composition, Foundations Book B.

Distinguishing between fact and opinion from Chapter 3 of Guide to Modern English, Ten and Chapter 22 of Writing: Unit Lessons in Composition, 1B.

View and discuss filmstrips "Methods of Beginning a Theme" and "Methods of Arranging Paragraphs in a Theme".

II. Theme assignment 5 or 6 suggested in Chapter 4 "Two Ways of Looking at People" from Writing As A Process of Discovery.

To help students complete this assignment the following materials are recommended:

Figurative language from Chapter 10 "Appeal through Simile and Metaphor: of Writing: Unit Lessons in Composition, 1B; Chapter 20 "Use Figurative Language" of Writing: Unit-Lessons in Composition, Foundations Book B; "Figures of Speech" in Effective English Prose, pp. 22-24.

Development of the analogy from Lesson 23 "Using Analogy in Exposition" from Composition, Models and Exercises, 10; Chapter 23 "Sharpen Ideas With Analogy" from Writing: Unit-Lessons in Composition, Foundations Book B; "Analogy and Other Forms of Likeness" from Effective English Prose, pp. 124-127.

III. If the optional critical book review which appears in weeks 10, 11 and 12 of the course outline is to be written, the teacher should assign the novel to be read by the class at this time.

Weeks 4, 5, and 6

I. Theme assignment 7, 8, or 9 suggested in Chapter 5 "The Audience Responds" from Writing As A Process of Discovery.

To help students complete this assignment the following materials are recommended:

Explaining a process from Chapter 20 "Explaining a Process" from Composition: Models and Exercises, 10; Chapter 19 "Explaining a Process" from Composition: Models and Exercises, 11.

View and discuss filmstrips "Transitional Devices in the Theme" and "Methods of Ending a Theme".

II. Theme assignment 10, 11, or 12 suggested in Chapter 6, "Examining Events" from Writing As a Process of Discovery.

To help students complete this assignment the following materials are recommended:

Narrative writing skills from Lesson 11 "Skills of Narration", Lesson 12 "Selecting Key Events" and Lesson 13, "Using Narrative Details" from Composition: Models and Exercises, 11; Lesson 12 "Skills of Narration", Lesson 13 "Selecting Key Events", Lesson 14 "Using Narrative Details" from Composition: Models Exercises, 10.

Weeks 7, 8, and 9

I. Theme assignment 13 or 14 suggested in Chapter 7 "Defining Words" from Writing As A Process of Discovery.

To help students complete this assignment the following materials are recommended:

Chapter 16 "Define Images and Ideas" from Writing: Unit-Lessons in Composition Foundations Book B; Chapter 16 "Develop Meaning by Definition" from Writing: Unit-Lessons in Composition, 1B.

II. Theme assignment 15, 16, 17, or 18 suggested in Chapter 8 "Controlling Tone" from Writing As A Process of Discovery.

To help students complete this assignment the following materials are recommended:

> Persuasion from Guide to Modern English, Ten, pp. 214-215; Lession 26 of Composition: Models and Exercises, 10; Lesson 26 of Composition: Models and Exercises, 11.

Weeks 10, 11 and 12

I. Theme about a short story or poem to be selected by the teacher.

To help students complete this assignment the following materials are recommended:

> "Section Six - Writing about Literature" from Composition: Models and Exercises, 11 or "Section Seven - Writing about Literature" from Composition: Models and Exercises, 10.

II. Critical book review on novel to be selected by the teacher. (OPTIONAL)

To help students complete this assignment models of book reviews from current magazines and newspapers should be studied. Another aid in completing this assignment can be found in Lesson 30 "The Book Review" from Composition: Models and Exercises 10.

Suggested Approaches and Teaching Aids

1. The basic text to be used in the teaching of Introduction to Composition is Writing As A Process of Discovery. The teacher should be aware of the six steps used in the approach suggested in this text:

   A. Finding information to include in the theme and choosing precise words that will stimulate an emotional response in the reader.

   B. The assignment

   C. The actual writing

   D. Revision

   E. Evaluation

   F. The study of sample themes

   He should also be aware of the nature of each of the assignments suggested in the text.

2. Although the units of this course are arranged in a particular order and the number of weeks for study of that unit is indicated, the units may be used for varying lengths of time and in a variety of sequences. This flexibility enhances the quality of the instruction.

3. In evaluating papers, the teacher should remember that the standard for excellence is built into the purpose of the theme task. He should write at least one full paragraph of comment on each theme, giving at least two or three specific reasons why he thinks it is a good theme, a poor theme, or an acceptable one.

4. All themes will be written in class. Sentence fragments, run-on sentences, faulty punctuation, bad spelling, and other mechanical errors should be corrected by the teacher as the students are writing the themes.

5. Students should exchange papers for critical analysis as often as possible.

6. Work on particular sentence skills should be decided upon by the teacher. The teacher should be guided in this task of improving such skills by the particular class he is teaching.

7. The models for the different types of composition suggested in the course outline are suggestions only. The teacher may use any models he finds effective.

8. The short story or poem about which the last composition is to be written is to be selected by the teacher.

9. The novel to be used in writing the critical book review is to be selected by the teacher. Suggested: Steinbeck's The Pearl, Conrad's Lord Jim, Heyerdahl's Kon Tiki, Hilton's Lost Horizon.

CREATIVE WRITING

A19
Phase 3-5

Course Description

Creative Writing is for the student who wishes to express himself in such literary forms as the short story, poem and one-act play. Continued reading will be encouraged as a source of ideas for expression. These literary works will also be read and discussed in an effort to familarize the student with various writing techniques insofar as they might aid the student in expressing himself creatively. The student will submit a final project, the form of which will be determined by individual interest and the writer's talent. Each student will be encouraged to enter his work in contests and for publication

Achievement Level

The student should be reading at the eleventh or twelfth grade level. He should be producing quality writing and have the ability to analyze the written word.

Objectives

1. To provide training in creative writing beyond that provided in a normal English course of study
2. To introduce the various forms of creative writing to those students indicating an interest or ability in this field
3. To offer the student the experience of translating his ideas into written images
4. To develop an awareness and understanding of man and his interaction with his environment
5. To encourage writing for publication in journals and submission to literary competitions

Chief Emphases

The chief enphasis will be to foster free expression of the creative and imaginative mind and to provide the guidance needed to produce effective and artistic literary expression. Rather than teaching the student how to write, the emphasis will be on teaching the student how to teach himself to write.

Materials

Basic Textbooks

Houch and Bogart: Understanding the Short Story
Leavitt and Sohn: Stop, Look and Write
Perrine: Poetry: A Closer Look
Page: Synge's Riders to the Sea
Schramm: Great Short Stories

Supplementary Textbooks

Perrine: Sound and Sense
West: On Writing by Writers

Records

Sounds and Images (Ginn)
Poe's Tales of Terror (Vanguard)
Contemporary American Poetry (Folkways)

Course Outline

Weeks 1 and 2

I. Discuss "An Introduction to the Creative Process" from On Writing By Writers and work toward a description of creativity.

II. Read the introduction from Stop, Look and Write.

  A. Discuss the art of observation.

  B. Do exercises on observation.

III. Study the following sections in Stop, Look and Write.

  A. Comparison (Section 5) and Contrast (Section 6).

  B. Metaphor (Section 7).

  C. The Unexpected (Section 15).

  D. Humor (Section 20).

IV. Assign at least one writing assignment for each of the above sections.

Weeks 3, 4 and 5

I. Read and discuss "How a Short Story is Written" from Schramm's Great Short Stories pp. 1-28.

II. Read and discuss the short stories from Understanding the Short Story.
Sahi: "The Schartz-Metterklume Method"
Poe: "Hop-Frog"
Thurber: "The Unicorn in the Garden"
Chekhov: "The Begger"

III. Discuss major elements of the short story.

  A. Theme

  B. Plot

C. Characters

D. Setting

E. Point of View

F. Structure

IV. Study the following sections in Stop, Look and Write:

A. Point of View (Section 9)

B. Conflict (Section 11)

C. Character (Section 12)

V. Individual student work on short story manuscript with student-teacher conferences.

Weeks 6, 7 and 8

I. Read and discuss Synge's Riders to the Sea.

II. Discuss the following chapters from Page's Synge's Riders to the Sea:

"The Characters: Listing Facts for Reliability"
"Techniques of the Play: Bringing Evidence to Bear"
"The Universality of the Play: Discovering the Universal Truth in Fiction"

III. Discuss the basic elements of the one-act play.

A. Premise

B. Character

C. Conflict

D. Dialogue

E. Stage Directions

F. Pacing

IV. Study Section 13 (Dialogue) in Stop, Look and Write.

V. Individual student work on a one-act play with student-teacher conferences.

Weeks 9 and 10

I. Read and discuss Part I "Poetry: A First Approach" in Poetry: A Closer Look pp. 1-15.

II. Read and discuss Part II "Rhythm and Meter" pp. 39-46.

III. Read and discuss Part III "Metaphor in Poetry" pp. 50-70.

IV. Discuss the use of poetic devices:

   A. Rhythm and meter

   B. Forms of verse

   C. Figurative language

   D. Musical and sound devices

Weeks 11 and 12

I. The student selects any form previously studied for a final project.

II. Writing is completed in class.

III. Critical analysis of student's writing is done in small group activity.

Suggested Approaches and Teaching Aids

1. The role of the instructor will be to suggest informally and individually changes and techniques that will improve the development and structure of the student's work.

2. Class discussions via the inductive approach will be held to review and strengthen the knowledge of literary modes and techniques of writing.

3. Much writing will be done in class. Thus the teacher will be available when problems arise.

4. The teacher will hold individual conferences with students before the final drafts of their works are completed.

5. Critical analysis of student's literary output will be done in small and large group activity.

6. A class literary magazine will be published, if possible.

7. Field trips to hear and interview authors should be taken whenever arrangements can be made.

CREATIVE WRITING

A19
Phase 3-5

Course Description

Creative Writing is for those who wish to express themselves creatively and imaginatively in any form of writing. Individual interest and talent will determine the writer's field. Reading in a variety of publications will be encouraged as a source of ideas for expression. The keeping of a journal will be one of the requirements of the course. Various techniques for lucid self-expression will be practiced and models of vivid writing will be studied. Communication of ideas in discussion periods will be an integral part of the course.

Achievement Level

The student should be reading at the tenth grade level; however, motivation or the desire to express himself and persistence of effort is of more importance than any arbitrary achievement level.

Objectives

1. To provide an outlet for the individual who has something to say and desires to say it
2. To encourage the student to master those writing techniques which might aid him in writing more effectively
3. To develop within the student a greater awareness of himself and his surroundings
4. To encourage reading of all types of writing, not only as a source of ideas, but as a model of literary expression
5. To stimulate an interest in literary output by providing publication for outstanding effort
6. To establish criteria by which the student can more objectively evaluate the work done by himself and his peers

Chief Emphases

The chief emphasis will be to foster free expression of the creative and imaginative mind and to provide the guidance necessary to produce effective and artistic literary expression. Rather than teaching the student how to write, the emphasis will be on teaching him how to teach himself to write.

Materials

I.U. Press: Writing as a Process of Discovery
West: On Writing by Writers

Leavitt and Sohn: Stop, Look, and Write!
Scribner: House of Fiction
McKenzie and Olson: Experiences in Writing

Course Outline

Weeks 1 and 2

I. Conduct introductory discussion of writing and creativity.

II. Read "An Introduction to the Creative Process" in On Writing by Writers and discuss. Assign essay on individual and his writing.

III. Introduction from Stop, Look, and Write

- a. Discuss the art of observation
- b. Do exercises on observation

IV. Study Section 2 and 3 in Stop, Look and Write and do composition assignment.

V. Assign the keeping of a journal, making specific assignments for topics the first week and checking for daily entries at the beginning of each week.

Weeks 3 and 4

I. Study the following sections in On Writing by Writers and make appropriate writing assignments from ends of sections:

- a. Ray Bradbury: "August 2026" and Commentary
- b. John Updike: "A Sense of Shelter" and Growth of a Short Story
- c. John Ciardi: "A Cadillac Full of Diamonds" and Commentary
- d. Kay Boyle: "Home" and commentary

II. Continue with journal entries.

Weeks 5, 6, 7, and 8

I. Study the following sections in Stop, Look, and Write:

- a. Comparison (Section 5) and contrast (Section 6)
- b. Metaphor (Section 7)
- c. Point of view (Section 9)

d. Conflict (Section 11)

e. Character (Section 12)

f. Dialogue (Section 13)

g. The unexpected (Section 15)

h. Language (Section 20)

i. Humor (Section 20)

II. Assign at least one writing assignment for each of the above sections, finding writing models in House of Fiction, On Writing By Writers, and supplementary books and magazines. Use Experience in Writing for examples of student writings.

III. Continue with requirement of five journal entries each week, to be checked weekly.

Weeks 9, 10, 11, and 12

I. Begin and carry through plans for spring publication of class literary magazine (except final 12-weeks segment when material must be collected for publication by weeks 5-6).

II. Study writing of poetry

a. Study form of haiku and write

b. Study form of blank verse and free verse and write

c. Read and discuss the following sections containing poems with commentary in On Writing by Writers:

1. Phyllis McGinley

2. John Ciardi

3. Stryck and Carruth

4. Kay Boyle

III. Hold individual conferences with students to suggest informally possible changes or techniques that would improve his work. Discuss his writing plans and encourage him in appropriate areas.

Suggested Approaches and Teaching Aids

1. Use personal journals as a requirement to increase each student's output and make him aware of improvement or lack of it in his writing.

2. Keep a folder for each student's work. When preparation of literary magazine begins each student may choose five things of his own to submit. These will then be revised if necessary and submitted to the advanced Creative Writing class who are to choose what is to be used. Generally, each student is to be represented by at least two pieces of writing.

3. Use class discussions for critiques of student work. Accent the value of positive criticism.

4. Analyze all student work -- sometimes privately, sometimes in small groups, sometimes in a class roundtable.

5. When possible, bring in resource people for enrichment.

CREATIVE WRITING

A19
Phase 3-5

Course Description

Creative Writing is for those who wish to express themselves creatively and imaginatively in any form of writing. Individual interest and talent will determine the writer's field. Continued reading in a variety of publications will be encouraged as a source of ideas for expression. The keeping of a journal will be one of the requirements of the course. Various techniques for lucid self-expression will be practiced and models of vivid writing will be studied.

Achievement Level

The student should be reading at the tenth or eleventh grade level; however, motivation or the desire to express himself and persistence of effort is of more importance than any arbitrary achievement level.

Objectives

1. To provide an outlet for the individual who has something to say and desires to say it
2. To encourage the student to master those writing techniques which might aid him in writing more effectively and artistically.
3. To develop within the student a greater sensitivity to his surroundings
4. To encourage a reading of all types of writing, not only as a source of ideas, but as a model of literary expression
5. To stimulate an interest in literary output by providing publication for outstanding effort
6. To establish criteria by which the student can more objectively evaluate the work done by himself and his peers

Chief Emphases

The chief emphasis will be to foster free expression of the creative and imaginative mind and to provide the guidance necessary to produce effective and artistic literary expression. Rather than teaching the student how to write, the emphasis will be on teaching him how to teach himself to write.

Materials

West: On Writing, By Writers
Leavitt and Sohn: Stop, Look, and Write!

Course Outline

Weeks 1 and 2

I. Conduct introductory discussion of writing and creativity.

II. Read "An Introduction to the Creative Process" in On Writing, by Writers and discuss. Assign essay on individual and his writing.

III. Read Introduction from Stop, Look, and Write.

  A. Discuss the art of observation.

  B. Do exercises on observation.

IV. Study Section 2 and 3 in Stop, Look, and Write and do composition assignment.

V. Assign the keeping of a journal, making specific assignments for topics the first week and checking each day at beginning of period.

Weeks 3 and 4

I. Study the following sections in On Writing by Writers and make appropriate writing assignments:

  A. Ray Bradbury: "August 2026" and Commentary.

  B. John Updike: "A Sense of Shelter" and "Growth of a Short Story".

  C. John Ciardi: "A Cadillac Full of Diamonds" and Commentary.

  D. Kay Boyle: "Winter Night" and Commentary.

II. Continue with keeping of journal entries, to be checked on Fridays.

Weeks 5, 6, 7 and 8

I. Study the following Sections in Stop, Look, and Write:

  A. Comparison (Section 5) and Contrast (Section 6).

  B. Metaphor (Section 7).

  C. Point of View (Section 9).

  D. Conflict (Section 11).

  E. Character (Section 12)

  F. Dialogue (Section 13)

G. The Unexpected (Section 15).

H. Language (Section 20).

I. Humor (Section 20).

II. Assign at least one writing assignment for each of the above sections, finding writing models when possible.

III. Continue with requirement of five journal entries each week, to be checked on Fridays.

Weeks 9, 10, 11 and 12

I. Begin and carry through plans for publication of class literary magazine.

II. Study writing of poetry.

  A. Study form of haiku and write.

  B. Study form of cinquain and monometer poems and write.

  C. Form student panel on modern poetry.

  D. Read and discuss the following sections containing poems with commentary in *On Writing, By Writers*:

    1. Phyllis McGinley

    2. John Ciardi

    3. Stryck and Carruth (Chicago poems)

III. Hold individual conferences with students to suggest informally possible changes or techniques that would improve his work. Discuss his writing plans and encourage him in appropriate areas.

Suggested Approaches

1. Have students keep a journal. During the first two weeks allow time in class to write these entries. Check each day at first to be sure each student understands and is forming a writing habit. Journals will either be checked on Fridays in class or collected to be checked over the weekend. Generally Fridays might be set aside as a writing day since a writing assignment will be required each Monday. If a specific topic has not been assigned, student will be free to choose his own.

2. Keep a folder for each student's work. When preparation of literary magazine begins, each student may choose five things of his own work to submit. These will then be revised and submitted to the editors who are to choose what is to be used. Generally each student is to be represented by at least two pieces of writing.

3. Use models from last year's literary magazine whenever possible.
4. Stress that class discussions of student work should be positive rather than negative. Criticism should always be of a constructive nature.
5. Vary method of analyzing student work -- sometimes in small groups, sometimes as a class.
6. Intersperse reading and writing activities with occasional listening to records or to reading aloud of contemporary or classic stories and poems.
7. If possible, have resource people brought in for various sections.

CREATIVE WRITING

A19
Phase 3-5

Course Description

Creative Writing is for those who wish to express themselves creatively and imaginatively in any form of writing. Individual interest and talent will determine the writer's field. Continued reading in a variety of publications will be encouraged as a source of ideas for expression. The keeping of a journal will be one of the requirements of the course. Various techniques for lucid self-expression will be practiced and models of vivid writing will be studied.

Achievement Level

The student should be reading at the tenth or eleventh grade level; however, motivation or the desire to express himself and persistence of effort is of more importance than any arbitrary achievement level.

Objectives

1. To provide an outlet for the individual who has something to say and desires to say it

2. To encourage the student to master those writing techniques which might aid him in writing more effectively and artistically

3. To develop within the student a greater sensitivity to his surroundings

4. To encourage a reading of all types of writing, not only as a source of ideas, but as a model of literary expression

5. To stimulate an interest in literary output by providing publication for outstanding effort

6. To establish criteria by which the student can more objectively evaluate the work done by himself and his peers

Chief Emphases

The chief emphasis will be to foster free expression of the creative and imaginative mind and to provide the guidance necessary to produce effective and artistic literary expression. Rather than teaching the student how to write, the emphasis will be on teaching him how to teach himself to write.

Materials

West: On Writing, By Writers
Leavitt and Sohn: Stop, Look, and Write!

Course Outline

Weeks 1 and 2

I. Conduct introductory discussion of writing and creativity.

II. Read "An Introduction to the Creative Process" in On Writing by Writers and discuss. Assign essay on individual and his writing.

III. Read Introduction from Stop, Look, and Write.

  A. Discuss the art of observation.

  B. Do exercises on observation.

IV. Study Section 2 and 3 in Stop, Look, and Write and do composition assignment.

V. Assign the keeping of a journal, making specific assignments for topics the first week and checking each day at beginning of period.

Weeks 3 and 4

I. Study the following sections in On Writing by Writers and make appropriate writing assignments:

  A. Ray Bradbury: "August 2026" and Commentary

  B. John Updike: "A Sense of Shelter" and "Growth of a Short Story"

  C. John Ciardi: "A Cadillac Full of Diamonds" and Commentary

  D. Kay Boyle: "Winter Night" and Commentary

II. Continue with keeping of journal entries, to be checked on Fridays.

Weeks 5, 6, 7, and 8

I. Study the following sections in Stop, Look, and Write:

  A. Comparison (Section 5) and Contrast (Section 6)

  B. Metaphor (Section 7)

  C. Point of View (Section 9)

  D. Conflict (Section 11)

   E. Character (Section 12)

   F. Dialogue (Section 13)

   G. The Unexpected (Section 15)

   H. Language (Section 20)

   I. Humor (Section 20)

II. Assign at least one writing assignment for each of the above sections, finding writing models when possible.

III. Continue with requirement of five journal entires each week, to be checked on Fridays

Weeks 9, 10, 11 and 12

I. Begin and carry through plans for publication of class literary magazine.

II. Study writing of poetry.

   A. Study form of haiku and write.

   B. Study form of cinquain and monometer poems and write.

   C. Form student panel on modern poetry.

   D. Read and discuss the following sections containing poems with commentary in On Writing, By Writers:

      1. Phyllis McGinley

      2. John Ciardi

      3. Stryck and Carruth (Chicago poems)

III. Hold individual conferences with students to suggest informally possible changes or techniques that would improve his work. Discuss his writing plans and encourage him in appropriate areas.

Suggested Approaches and Teaching Aids

1. Have students keep a journal. During the first two weeks allow time in class to write these entries. Check each day at first to be sure each student understands and is forming a writing habit. Journals will either be checked on Fridays in class or collected to be checked over the weekend. Generally Fridays might be set aside as a writing day since a writing assignment will be required each Monday. If a specific topic has not been assigned, student will be free to choose his own.

2. Keep a folder for each student's work. When preparation of literary magazine begins, each student may choose five things of his own work to submit. These will then be revised and submitted to the editors who are to choose what is to be used. Generally, each student is to be represented by at least two pieces of writing.

3. Use models from last year's literary magazine whenever possible.

4. Stress that class discussions of student work should be positive rather than negative. Criticism should always be of a constructive nature.

5. Vary method of analyzing student work -- sometimes in small groups, sometimes as a class.

6. Intersperse reading and writing activities with occasional listening to records or to reading aloud of contemporary or classic stories and poems.

7. If at all possible have resource people brought in for various sections.

CREATIVE WRITING II

A82
Phase 3-5

Course Description

Creative Writing II is for those students who have demonstrated a proficiency in writing creatively. Continued efforts will be made along the same line as in Creative Writing I, including the keeping of a journal, weekly assignments, and work on specific techniques. In addition, students will be required to do more extensive work in the writing of the short story, poetry, essay, and drama. Analyses of modern examples of each genre will be made, and students will be encouraged to master techniques which could be used in their own writing.

Achievement Level

Students should be able to read at their grade level and to analyze what they read. They should be capable of objective and careful observation and be able to write imaginatively.

Objectives

1. To provide an outlet for the individual who has something to say and desires to say it creatively

2. To foster an interest in reading not only as a source for ideas but as a model of literary expression

3. To establish criteria by which students can more objectively evaluate the work done by themselves and their peers

4. To teach the students how to teach themselves to improve their writing

Chief Emphases

Getting students to the point where they can teach themselves how to improve their writing will be the chief emphasis of this course. They will be guided initially in techniques for analyzing the works of successful writers. Their own work will receive attention as to progress made, strengths, and weaknesses. As the class becomes more able to work independently, the teacher's time will be freed to work with individuals.

Materials

Leavitt, Hart Day and David A. Sohn. Stop, Look, and Write. New York: Banton Books, Inc. 1967.
West, W. W. On Writing, By Writers. Boston: Ginn and Company, 1967.

Course Outline

Week 1

I. Explain course objectives and discuss class procedures, keeping of notebook, weekly assignments, final project.

II. Review elements of fiction and basic writing techniques.

III. Assign and review evaluations of outside selections.

Weeks 2 and 3

I. Make writing assignments featuring character, dialogue, description, moods, conflict, and theme.

II. Conduct conferences with students individually to check journals and review work.

Week 4

I. Assign writing of short story.

II. Following review by teacher, have students make suggested revisions and re-write.

Weeks 5, 6, and 7

I. Study examples of various types of poetry.

II. Assign report on some aspect of modern poetry (specific topic to be chosen by student) in which critical material is to be used in addition to a personal evaluation of specific selections.

III. Write and submit poetry for presentation to class.

Weeks 8 and 9

I. Assign reports on the writing of essays, instructing students to use articles on essay writing as well as essays to be read for personal evaluation.

II. Write two essays -- informal or formal.

Weeks 10 and 11

I. Read and discuss "Printers Measure" and commentary by Paddy Chayevsky in On Writing, By Writers.

II. Give basic instructions in techniques of drama and script-writing.

III. Assign writing of one-act play or television script.

Week 12

I. Compare early and later writings of students.

II. Conduct individual conferences.

III. Present orally the best work of each individual.

ESSAY WRITING AND THE RESEARCH PAPER

A20
Phase 3-5

Course Description

Essay Writing and the Research Paper is a course designed primarily for the college-bound senior. At the beginning of the course the student will work on skills of essay writing such as determining a thesis, structuring an essay, and developing style. At the same time he will be reading primary sources for your research paper. In the second half of the course, the emphasis will be on the techniques of preparing a research paper as well as writing one.

Achievement Level

The student should be able to write a short composition with control and confidence. He should be reading at or above the 12th grade level.

Objectives

1. To understand the structure of an essay
2. To learn to develop a complete thesis
3. To study style and to analyze one's own
4. To become familiar with research materials
5. To learn the various steps required in preparing a research paper
6. To learn the proper use of a style sheet
7. To actually write a research paper
8. To learn the discipline of independent study

Chief Emphases

One goal is to aid students in developing a good essay through the complete thesis technique while at the same time giving considerable consideration to style. Another is to teach students the techniques of preparing and writing a research paper.

Materials

Corbin, Perrin, Guide to Modern English, Upper Years - Scott Foresman
Payne, The Lively Art of Writing - Follett
P.M.L.A. Style Sheet
University of Minnesota Style Sheet
2 selected organizational theme problems -- (see sample)
Library worksheet (see sample)

Course Outline

Week 1

The Lively Art of Writing, Chapters 1, 2, and 3.

Research paper subject sheets should be given out on the first day and students told that their subjects must be selected and the books acquired by Friday of this week. Books must be read for the first time by the conclusion of Week 4. Primary source books should be fictional. A schedule sheet with all due dates should be given out the first day also. (see sample)

Weeks 2 and 3

The Lively Art of Writing, Chapters 4, 5, 6, 7, and 8.

Week 4

The Lively Art of Writing, Chapters 9 and 10 (Chapters 12 and 13 may be covered if time permits).

Week 5

On Monday, students should be given a review of research materials by the librarians and assigned the library worksheet, due Friday. (Use a second worksheet if students have difficulty with the first.)

Explain bibliography cards (Guide to Modern English pp. 236-238).

Review vote taking skills for notecards (Guide to Modern English pp. 239-241).

During this week students should be securing secondary sources for their papers.

Week 6

Review outlining.

Explain bibliography style and procedure and assign worksheets.

Explain footnote style and procedure and assign practice sheet.

Preliminary bibliography due Friday.

Students should continue looking for secondary sources.

Week 7

Preliminary outline due Monday.

Week 8

Notecards due Monday.

Final outline due Wednesday.

Final bibliography due Friday.

Week 9

First draft of research paper due Friday.

Week 10

First drafts returned to students on Monday for revision and typing.

Week 11

Research papers due Friday.

Week 12

Lively Art of Writing, Chapter 11

Organizational themes assigned and discussed. The purpose of these is to put together in a unified, organized theme seemingly unrelated material. The three exercises are progressively more difficult. (see sample)

Research papers returned to students and then collected by teachers. (If students wish to keep papers, they should exchange a carbon or photocopy for the original.)

Suggested Approaches

1. In this course students will have much free time to work independently. Emphasis on using this time to best advantage must be stressed throughout the course. Those who abuse the privilege must be counseled carefully, and if necessary, restricted.

2. Freedom to go to the library is essential. However, again, teacher must make every effort to see that this freedom is not abused.

3. Students must bring to class each day the books being used for their research papers. Work in The Lively Art of Writing is done concurrently with this reading throughout most of the course. Early in the course, any class time available should be utilized in individual reading or teacher-student conferences. Later in the course, students should be permitted to go to the library if class time is available - but only if library work is necessary.

4. Many of the exercises at the end of the chapters in The Lively Art of Writing need not be graded; more value can be achieved if they are gone over in class. But the teacher should record them in some way in his gradebook to be sure all students are completing the required work. The same is true for many of the research paper preparatory assignments. However, if these are not correct they should be redone in order to stress the need for correct form in a research paper.

5. Topics other than those on the recommended list for the research paper may be selected by the students under the careful guidance of the teacher. However, primary sources must be books of literary merit. If students choose their own subjects they should still be required to meet the first week deadline.

6. Arrangements should be made well in advance with the librarians to conduct the library resource materials review. Also, permission must be obtained from them to allow students to go to the library anytime, even if the library is "closed".

7. Students should be given bibliography and footnote "style sheets" and should be required to follow this form, at the same time realizing that each school and each teacher may require "his" preferred form.

8. Students must constantly be encouraged to meet deadlines. If they get behind in their research papers, they will get lost.

9. The first draft of the research paper should only be skimmed by the teacher in order to make sure students are progressing satisfactorily. The schedule allows time for the teacher to assist those who may be floundering, even at this stage.

10. Minimum requirements for the research paper:

    a. 1500 words.

    b. Three primary sources.

    c. Five secondary sources representing both books and magazines or journals.

    d. Five footnotes either from primary or secondary sources--preferably both.

11. Have as many dictionaries and Thesauruses as possible available in classroom for students, particularly during the essay writing work and the research paper revisions.

ORGANIZATIONAL THEME I

1. Water in California is plentiful.
2. There is enough water to satisfy all the needs of the people in California.
3. California has a population of 16,000,000.
4. California is 800 miles long.
5. 98% of the water supply is in the north.
6. 60% of the population is in the south.
7. An engineer has put it this way: "More people have come to live, work, and play in a region farther removed from adequate water supplies than in any other part of the earth at any time in recorded history."

ORGANIZATIONAL THEME II

1. Canadians read more American magazines than their own.
2. More than half of the television programs on the Canadian Broadcasting Corporation, which is supported by the government, are American, advertising American products which are sold in Canada.
3. Canadian natural resources are largely owned by Americans.
4. Since 1955 Canada has been borrowing over one billion dollars a year for long-term investments.
5. Canada pays nearly $500 million annually in interest and dividends abroad.
6. Most of this investment is American.
7. Most Canadian newspapers use American wire services. (AP, UPI, etc.)
8. Most Canadian newspapers carry one or more American columnists.
9. Some American magazines publish a "Canadian Edition", which contains considerable American editorial content.
10. The life of Canadian magazines is being threatened by American Competition.

ORGANIZATIONAL THEME III

Twenty-two persons were killed October 29 when a chartered Pacific Artic C-46 crashed near Toledo, Ohio. Among these were sixteen members of the California Polytechnic College football team from SanLuis Obispo. N.Y. Times

The 1963 football game between Syracuse and Notre Dame will be played in New York, it was disclosed yesterday. The city also is attempting to bring other games here. William Tackman, the director of sports promption for the Department of Commerce and Public Events, made the announcement in the wake of favorable business reaction to the staging of the Army-Syracuse game at Yankee Stadium last saturday.--N.Y. Times

Thirty-three of the outstanding football stars who had left college the preceding June were questioned. Twelve of the thirty-three were not graduated from college. Twenty-nine of the thirty-three hoped or planned to play professional football the following fall.--Sports Illustrated

A number of Michigan legislators objected to the "hiring" of twenty-three and twenty-four-old players of track, swimming, soccer, and hockey from abroad to come and compete against eighteen-year old (intercollegiate competition). President Courtney Smith, Swarthmore College Bulletin.

Of the thirty-five students representing the two American colleges in the finals of the National Collegiate hockey championship, thirty-three were Canadians.They were alleged to have been recruited from the Canadian "Junior A" leagues which are the training grounds for Canadian hockey players and are said to be sponsored by the National Hockey League and to involve pay.--N.Y. Times

In a great many institutions, it (athletics) ceases to be student recreation, which is normally and naturally a part of student life, and has little to do with education.--Harold Strokes, President, Queens College

We have discarded the principle on which college football was established. Emphasis in aims, purpose, and objectives has changed. We are applying professional tactics to educational ideals and college athletics. We are very aggressive in scouting and recruiting and we offer arrangements bordering on a paid-player basis.--Fritz Crisler, athletic director, University of Michigan.

At Iowa State I had very little money to develop my athletic dreams. There was little money in the budget, little money for recruiting athletes contact. There is no comparison between our facilities now at College Station and at Iowa State. For example, we have seven new cars assigned to the athletic dormitory. We have spaces for 92 student-athletes in the new building, and the entire building is air-conditioned and we have wall-to-wall carpeting.--Young coach leaving Iowa State for Texas A and M, quoted in Columbia University Forum.

SAMPLE SCHEDULE SHEET

	Monday	Tuesday	Wednesday	Thursday	Friday
-What is an essay? -From opinion to thesis -Full, final thesis	Dec. 7 Receive Subject Sheets	8	9	10	11 Subject and Book Titles due
-Essay Structure -Style -Size, shape of middle #s	14	15	16	17	18
-connectives -passive voice	Jan. 4	5	6	7	8
-Sentence Sound -parallel structure	11	12	13	14	15 three primary source books. read Final essay due
	18 Library review of research material-library work sheets	19	20 Discuss cards; review notetaking for cards	21	22 Library Worksheets Due
	25 Review outlining; discuss bibliography	26 Bibliography work sheets due	27 Discuss footnotes	28 Footnote worksheets due	28 Preliminary bibliography due
	Feb. 1 Preliminary outline due	2	3	4	5
	8 Notecards due	9	10 Final bibliography due	11	12 Final outline due
	15	16	17	18	19 First draft due
	22 First draft returned for revision	23	24	25	26
	Mar. 1	2	3	4	5 Research paper due
	8 ← ORGANIZATIONAL THEMES →	9	10	11	12

SAMPLE RESEARCH PAPER TOPICS AND BOOKS

The concepts of love expressed by the authors expressed through the major characters
- Hugo - The Hunchback of Notre Dame
- Bronte - Jane Eyre
- Bronte - Wuthering Heights
- Hemingway - Farewell to Arms

The ways in which the main characters of three books cope with their problems concerning society
- Flaubert - Madame Bovary
- Lewis - Babbitt
- Conrad - Lord Jim

To determine if the tragedy of three women was due to character flaw or fate
- Hardy - Tess of the D'Urbervilles
- Sophocles - Antigone
- Euripides - Medea
- Defoe - Moll Flanders
- Flaubert - Madame Bovary
- Tolstoi - Anna Karenia
- Hardy - Return of the Native

A comparison of the search for values as presented by three characters
- Fitzgerald - The Great Gatsby
- Sophocles - Oedipus Rex
- Conrad - Lord Jim

Social status symbols and their effect upon man's character
- Lewis - Babbitt
- Steinbeck - The Winter of Our Discontent
- Flaubert - Madame Bovary
- Tolstoe - Anna Karenina

Is there an honest politician?
- Wilder - The Ides of March
- Sophocles - Antigone
- Plato - The Republic
- Ibsen - An Enemy of the People
- Stendahl - The Red and the Black
- Shaw - Caesar and Cleopatra
- Drury - Advise and Consent
- Drury - A Shade of Difference
- O'Hara - The Last Hurrah

Man's search for Faith
- Dostoevski - Brothers Karamazov
- Kazantzakis - The Last Temptation of Christ
- Maugham - The Razor's Edge
- Rand - Atlas Shrugged
- Sophocles - Oedipus Rex
- Bunyan - Pilgrim's Progress

The effect of war upon man
- Hemingway - Farewell to Arms
- Monsarrat - Cruel Sea
- Remarque - All Quiet on the Western Front
- Mailer - The Naked and the Dead
- Steinbeck - The Moon is Down
- Bassett - Harm's Way

Causes of persecution to the undeserved
- Sophocles - Oedipus Rex
- Hardy - Tess of the D'Urbervilles
- Wheeler - Peaceable Lane
- Forster - A Passage to India
- Hobson - Gentleman's Agreement
- Gorky - The Lower Depths
- Ibsen - An Enemy of the People
- Hugo - Les Miserables
- Dreiser - Sister Carrie
- Zola - Germinal

How man's life is determined by the ethnic class in which he lives
- Hugo - Les Miserables
- Faulkner - Intruder in the Dust
- Faulkner - A Light in August
- Steinbeck - Of Mice and Men
- Steinbeck - The Grapes of Wrath
- Wright - Native Son
- Dreiser - An American Tragedy
- O'Neill - The Hairy Ape
- Baldwin - Go Tell It on the Mountain

The problems that challenge the idealist and how he overcomes these problems
- Conrad - Lord Jim
- Sophocles - Oedipus Rex
- Ibsen - An Enemy of the People
- Hugo - Les Miserables
- Bunyan - Pilgrim's Progress

Moral values as presented by three authors
- Tolstoi - Ann Karenina
- Steinbeck - The Winter of Our Discontent
- Aurelius - Meditations
- Sophocles - Antigone

Man's responsibility in government
- Plato - The Republic
- Machiavelli - The Prince
- Drury - Advise and Consent

The impossibilities in achieving a perfect society and their reasons
- More - Utopia
- Orwell - 1984
- Huxley - Brave New World
- Skinner - Walden Two

The sense of values of the existentialist
Camus - The Plague
Rand - The Fountainhead
Sartre - The Age of Reason

Man's reaction to success
Fitzgerald - The Great Gatsby
Schulberg - What Makes Sammy Run

A comparison and contrast of the athiestic and Christian existentialist philosophies as exemplified in the literary works of the existentialist
Kazantzakis - The Last Temptation of Christ
St. Emmanuel The Good, Martyr
A Man of God

Man's search for meaning in life
Dostoevski - Brothers Karamazov
Schweitzer - Out of My Life and Thought
Sartre - The Flies or No Exit
Sophocles - Oedipus Rex

The doctor and his ethics in conflict with society
Cronin - The Citadel
Green - The Last Angry Man
Ibsen - An Enemy of the People

The different causes of suffering and misfortune
Dostoevski - Crime and Punishment
Dickens - Oliver Twist
Wharton - Ethan Frome

To determine whether the man himself or society is responsible for the crimes or wrongdoings of the main character in three books
Flaubert - Madame Bovary
Fitzgerald - The Great Gatsby
Steinbeck - The Winter of Our Discontent
Steinbeck - Of Mice and Men
Tolstoi - Anna Karenina
Dreiser - An American Tragedy
Miller - Death of a Salesman
O'Neill - The Hairy Ape
Wharton - Age of Innocence
Wharton - Ethan Frome
Wilson - A Sense of Values

A study of three women characters and how they are influenced by their environment
Mitchell - Gone With the Wind
Thackeray - Vanity Fair
Flaubert - Madame Bovary
Tolstoi - Anna Karenina

THE SEEKERS

The Outsiders...Hinton
Turned On...Schaap
To Kill a Mockingbird...Lee
Philadelphia, Here I Come...Friel
Death of a Salesman...Miller
Flowers For Algernon...Keyes
I Never Promised You A Rose Garden...Green
Go Tell It On The Mountain...Baldwin
The Chosen...Potok
Catcher in the Rye...Salinger

THE VICTORS

From Ghetto To Glory...Gibson
Karen...Killilea
Miracle Worker...Gibson
Raisin In The Sun...Hansberry
Choice of Weapons...Parks
The Fixer...Malamud
Nigger...Gregory
Up From Slavery...Washington

BATTLE CRY

Guns of Navarone...MacLean
Bridge Over the River Kwai...Boulle
Hiroshima...Hersey
All Quiet on the Western Front...Remarque

THE PROVINCE OF THE HEART

Maud Martha...Brooks
Song of Bernadette...Werfel
Family Nobody Wanted...Doss
Joy in the Morning...Smith
Keys of the Kingdom...Cronin
Love is Eternal...Stone
How Green Was My Valley...Llewellyn
Red Sky At Morning...Bradford
Christy...Marshall
Five Smooth Stones...Fairbairn

MAN, THE VOYAGER

Captains Courageous...Kipling
Moby Dick...Melville
Madame Curie...Curie
Mutiny On The Bounty...Nordoff & Hall

INSIDE AMERICAN POLITICS

Advise and Consent...Drury
Seven Days In May...Knebel
Last Hurrah...O'Conner
Nation of Sheep...Lederer
Ugly American...Lederer

IT CAN'T HAPPEN HERE???

All The Kings Men...Warren
Alas Babylon...Frank
Anthem...Rand
Brave New World...Huxley
Canticle For Leibowitz...Miller
Fahrenheit 451...Bradbury
Freedom Road...Fast
Darkness At Noon...Koestler
Erehwon...Butler
Looking Backward...Bellamy
Lord Of The Flies...Golding
Lost Horizons...Hilton
Moon Is Down...Steinbeck
Nineteen-Eighty-Four...Orwell
For Whom The Bell Tolls...Hemingway
On The Beach...Shute
Walden Two...Skinner
We...Zamiatin
Wild In The Streets...Thorn

THREE AMERICAN PROTESTORS

Grapes of Wrath, Light in August, Nobody Knows My Name

MAN'S RESPONSE TO A CHANGING WORLD

The Glass Menagerie, Death of a Salesman, Saint Joan, Look Back in Anger (Osborne), Studs Lonigan, Part I

INDIVIDUAL CONSCIENCE AND THE LAW

(When does a person stop comprising his individual beliefs? What does an individual do when he believes a law is unjust? How long can a person resist the pressures of a group? Can a man be condemned for obeying the law?)

The Crucible, Inherit the Wind, Twelve Angry Men, Andersonville Trial, Antigone, Paths of Glory (Cobb)

GENERATION GAP

Fathers and Sons, Too Late the Phalarope, Death in the Family

SEARCH FOR SELF

(How does man discover who he is and how he fits into the scheme of things?)

Separate Peace, Catcher in the Rye, Death of a Salesman, Member of the Wedding

STUDY IN COURAGE

(What qualities enable a man to give up everything---possessions, position and even lives---for the sake of an idea?)

A Man for All Seasons, Saint Joan, Murder in the Cathedral, The Warden (Trollope)

IMAGE OF THE NEGRO IN AMERICAN LITERATURE

Pudd'nhead Wilson, Delta Wedding, Black Boy, Fire Next Time, Raisin in the Sun

MAN AS A PASSIONATE BEING (dominated by violent or intense feeling)

Othello, Lust for Life, Zorba the Greek

VIEW OF POLITICAL THEORY

(Is man good or bad? How does his opinion of himself affect his choice of government? Which opinion is suggested by the governments of the world today? Which opinion is wrong? What do you think?)

Children of Light and Children of Darkness (Niebuhr), The Republic (Plato), Looking Backward, 1984, Walden Two, The Predicament of Democratic Men (Cahn)

MAN'S COMPULSION TO SELL HIS SOUL FOR SOCIAL, MATERIAL, OR INTELLECTUAL GAIN

Dr. Faustus, Macbeth, The Visit, Babbitt

SAMPLE QUESTIONS ON RESEARCH

Part I (Use encyclopedia only as a last resort) Reference Book and Answer

1. The "double" is one of Dostoevsky's more characteristic themes. What does this mean? ______________________
2. When was Eugene Field born? ______________________
3. List five of the great literary critics before 1900. ______________________
4. How has the purpose of *Grapes of Wrath* been confused with that of *Uncle Tom's Cabin*? ______________________
5. Why did Melville write White Jacket with considerable constraint? ______________________
6. How is deferentiality pronounced? ______________________
7. How much iron did the United States export last year? ______________________
8. Where would one find Michelangelo's *David*? ______________________
9. Who was Caligula? How did he die? ______________________
10. What was the German reaction to *Catcher in the Rye*? ______________________
11. Identify the quotation: "A thing of beauty is a joy forever." ______________________
12. When was Lloyd Douglas born? Where educated? What are the famous novels he wrote? ______________________
13. Who was Shylock? ______________________
14. Who were some of the members of Jackson's "Kitchen Cabinet?" ______________________
15. *Ralph Roister Doister* is what type of literature? It was written when and by whom? ______________________
16. Name some critical works on Melville's *Moby Dick*. ______________________
17. What did the critics say about Burton's interpretation of Hamlet? ______________________
18. Edward Taylor is interesting in the history of American Literature because of the "spirit" of the things he wrote. Find information on the man and his works. ______________________

19. Richard Lovelace is an English poet. When did he live and what are some of his more famous writings? ____________________

20. In literary terminology what does the word pastiche mean? ____________________

21. Find a quotation you like on the subject of friendship. ____________________

22. Name three present justices of the Supreme Court. ____________________

23. Give five synonyms for glib. ____________________

24. What is the full name of Quen Elizabeth? ____________________

25. Why was Samuel Johnson such a successful critic? ____________________

Part II

	Encyclopedia	Volume	Page
1. Butter making			
2. Chiang Kai-shek			
3. Giants in the Earth			
4. Eochippus			
5. Paleography			
6. Olympic Games			
7. Picasso			
8. Metabolism			
9. Mozart, Wolfgang			
10. Canaries			

Part III

List all the pertinent materials found in the Readers' Guide on the following subject.

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INDEPENDENT STUDY

A70
Phase 3-5

Course Description

Independent study is a course designed for the college bound student who is a responsible person capable of working with a minimum of supervision. The first part of the course will deal with the skills and mechanics of selecting topics and structure of the research paper. Students will eventually select a thesis topic and create a research paper justifying the thesis statement.

Achievement Level

The student should be able to think and work independently and should have attained competency in basic composition. Reading levels should be characteristic of upper division skill.

Objectives

1. To understand the development of a thesis
2. To determine the limitations of the thesis statement
3. To acquire skill in locating and utilizing research materials
4. To learn various steps in preparing a research paper
5. To learn and practice proper use of mechanics: footnoting, bibliography, quoting, paraphrasing
6. To produce a research-term paper incorporating techniques taught throughout the course
7. To learn and practice disciplines of independent study

Chief Emphases

The chief goals of the course are to teach students the techniques of preparing and writing a research-term paper and to utilize their own ideas, the opinions of others and the information of related sources.

Materials

Fundamentals of the Research Paper -- Kenneth Publishing
The Lively Art of Writing -- Follett
The MLA Style Sheet
Warriner's English Grammar and Composition -- Harcourt, Brace (complete course)
Reader's Guide to Periodical Literature (Pamphlet explaining use of)
Library, Work and Information Sheet

Course Outline

Week 1

I. What is a research paper? Explain the various types of research papers as found in Warriner's Chapter 25, pp. 424-429.

II. Discuss different approaches in writing of paper.

III. Explain primary and secondary source material. Warriner's Chapter 28.

IV. Familiarize students with English resource room and explain concept of rooms used.

V. When must one footnote? Fundamentals of a Research Paper, pp. 7-8.

Week 2

I. Explain the use of the library and location of various reference materials available. Warriner's Chapters 27-28; Lively Art of Writing, Chapters 2, 3, 14.

II. The suggested thematic topics and book lists will be introduced, and mechanics of the bibliography and bib cards will be explained. MLA Style Sheet; Lively Art of Writing, Chapters 2, 3, 14.

Week 3

I. Collect primary source cards stating general theme unit and books selected, and discuss any outside selections with individual student.

II. Notetaking will be explained as found in Warriner's Chapter 25, pp. 433-435; Fundamentals of a Research Paper, p. 2; Lively Art of Writing, pp. 171-173.

III. Test over basics of first three week's discussions.

Weeks 4 and 5

I. Students are free to work, take notes and discuss topics with teacher in either material center or the library.

II. When to footnote? (same as week one)

Week 6

I. Discuss secondary sources and secondary source cards.

II. Give explanation of and assign work on research from secondary sources.

III. Give time for individualized work.

Week 7

I. In middle of this week the secondary source cards will be collected and general outline will be due. Chapter 14, pp. 174-176; Lively Art of Writing (for the outline) pp. 4-7, Fundamentals of a Research Paper.

II. Time will be given to work on the rough draft.

Week 8

I. Work on rough drafts while teacher checks progress and possible conflicts in paper.

II. When to footnote? (same as week one)

Week 9

I. Students will work on rough drafts and discuss problems with the teacher.

II. Give explanation of final forms of research paper (i.e. Title page, Table of Contents, typing mechanics, bibliography, footnoting).

Week 10

I. On Wednesday of this week the final copy is due with notecards and bib cards.

II. Give final assignment, an oral topic report, of their choice due the last four days of the course.

Week 11

I. Students will work on oral reports.

II. Time will be allotted to discuss problems with teacher.

Week 12

I. Students will give oral reports.

II. Research-term papers will be given back to students, and discussion of comments on papers will take place.

Suggested Approaches and Teaching Aids

1. Use the research-term paper approach.

2. For course A-60 the length of the paper should be 10-16 pages typewritten. For course A-70 the length of the paper should be 15-23 pages typewritten.

3. For course A-60 the requirement is three primary sources and four secondary sources. For course A-70 the requirement is three basic primary sources and five secondary sources.

4. Constant re-emphasis of when and how to footnote is needed.

5. Special emphasis should be given to instruction in location of reference materials and use of library facilities.

6. Because of its newness to the students, the concept of independent study should be thoroughly explained at the course's outset.

7. The first six week's grade is based on the teacher's subjective observation of the students' progress and initiative to date, and the objective mid-term exam.

8. The paper itself will constitute 75 percent of the final grade for the course. The remaining 25 percent is based on the six week's evaluation, the oral report, and student participation.

FOCUS ON LANGUAGE

A29
Phase 3-5

Course Description

This course approaches language as a uniquely human invention and as a relevant subject for study. It explores both the operation and the symbolic implications of language, as it focuses on four areas of language study: semantics, vocabulary, grammar, and dialect.

The semantics unit looks at the social implications of language. Students will consider some of the responses people make to the symbols and signs around them, discussing the role of language in politics, race and advertising. The vocabulary unit, following the independent study approach of Vocabulary for College C, aims at increasing reading vocabulary. The grammar unit studies the operation of the language, beginning with parts of speech and proceeding to the use of a variety of sentence elements and patterns. The dialect unit investigates regional dialects as well as varieties of speech the student encounters daily. The phonetic alphabet may be introduced here as a tool for the description of the spoken language. Dialect in literature is studied in Pygmalion and in several poems and stories.

Course requirements include regular written assignments related to the grammar and vocabulary units and two-three themes.

Achievement Level

The student should be an above average reader and have an active curiosity about words and the way his language operates.

Objectives

1. Increased understanding of language as one example of man's unique ability to create symbols

2. Increased understanding of the way in which words affect people

3. A conscious understanding of the grammatical system of English

4. Increased skill in writing clear, effective sentences

5. Ability to read difficult materials with greater speed and comprehension

6. Some knowledge of American English, its dialects, and its development

Chief Emphases

A basic idea underlying the course is that language is an interesting and relevant subject to study, as well as a useful one.

Materials

Littell, The Language of Man
Diederick and Carlton, Vocabulary for College C
Witty and Brotberg, Developing Your Vocabulary
Corbin and Perrin, Guide to Modern English, Upper Years
Warriner's English Grammar and Composition, Complete Course
    and test booklets
Blumenthal, Frank, Zahner, Living Language 11
Malmstrom and Ashley, Dialects U.S.A.
Shaw, Pygmalion
Adventures in American Literature, (Laureate Edition)

Film: "Language: Our Debt to the Past"

Records: "Our Changing Language"
"Spoken English"

Course Outline

Week 1

I. Introduce Vocabulary for College C. Suggested plan for the twelve weeks is to introduce a unit on Monday, discuss sentences on Wednesday, and test on Friday.

II. "How Words Change Our Lives", The Language of Man, p. 3

III. "Symbols", The Language of Man, p. 17 (See Hayakawa, Language in Thought and Action pp. 32-37 for interesting applications.)

Week 2

I. "The Euphemism: Telling It Like It Isn't", The Language of Man, p. 37

II. Connotation: Guide to Modern English, Exercises 13 through 17, pp. 90-95

III. "Politics and the English Language", The Language of Man, p. 43

IV. "The Language of War", The Language of Man, p. 55

Week 3

I. "Language and Race", The Language of Man, p. 63

II. "The Language of Advertising", The Language of Man, p. 83

III. Theme

Weeks 4 and 5

I. "Changes in the English Language", The Language of Man

II. "Exploring the Backgrounds of English", Developing Your Vocabulary, p. 86

(Additional material on the history and development of English may be found in Warriner's 10, Chapter 30.)

III. Record: "Our Changing Language"

IV. Film: "Language: Our Debt to the Past"

V. Parts of speech: Warriner's Complete Course, Chapter 1

VI. Parts of the sentence: Warriner's Complete Course, pp. 22-34

Week 6

I. The phrase: Warriner's Complete Course, pp. 35-51

II. Subordination by present participles, past participles, gerunds, infinitives, and appositives: Living Language 11, pp. 247-258.

III. Optional activity: Analyze writing samples for sentence variety and then write a paragraph trying to vary sentence lengths and structure: Writing: Unit Lessons in Composition, pp. 31-34

Week 7

I. The clause: Warriner's Complete Course, pp. 55-62

II. Subordination with adverb clauses: Warriner's Complete Course, pp. 211-215

Subordination with adjective clauses: Warriner's Complete Course, pp. 234-238

III. Effective use of simple, complex, compound sentences: Guide, Upper Years, pp. 208-216

IV. The process of reduction: Living Language 11, pp. 258-262 or Warriner's Complete Course, pp. 258-265

Week 8

I. Sentence variety using all structures and patterns studied: Warriner's Complete Course, pp. 268-278 or Living Language 11, pp. 263-266

II. Parallel structure: Living Language 11, pp. 303-308

III. "Composition Tests", Warriner's Complete Course, pp. 746-767

IV. Test on grammar unit

Week 9

I. Introduce IPA. Practice transcribing words and sentences.

II. "American English", The Language of Man, p. 135

III. Dialects U.S.A., Chapters 1, 3, 4

IV. Record: "Spoken English"

Week 10

I. Dialect in literature: "When the Frost is on the Punkin"
"The Curtin'"
"The Mountain Whipporwill"
"In the Zone"
"Mr. Dooley on Machinery" (Selections from Adventures in American Literature)
"The Party", American Negro Poetry

II. Suggested topics for discussion:

A. What devices does the writer use to indicate differences in pronunciation?

B. What differences in grammar do you see?

C. Is writer consistent in his use of dialect?

D. What purpose does the use of dialect serve? How does dialect reinforce theme?

Weeks 11 and 12

I. Pygmalion. Read orally and discuss. Suggested topic for discussion: Did Shaw write the play to point up the importance of speaking standard English?

II. Record: "My Fair Lady"

III. Theme on Pygmalion

Suggested Approaches and Teaching Aids

1. If time allows, during the second week read to the class parts of Frank Sullivan's "The Cliche Expert Testifies on Baseball", found in Language in Society, p. 139.

2. If the class is able to do Vocabulary for College C independently, additional work on affixes and roots may be found in Chapters 4, 5, and 6 of Developing Your Vocabulary.

3. Interesting information on names may be found in "Word People", The Language of Man, p. 123.

4. The article on slang, "Now Everyone Is Hip About Slang", in The Language of Man can be discussed in the 9th or 10th weeks, if time permits.

References

Alexander, Henry. The Story of our Language.
Dean, Leonard F. and Wilson, Kenneth G.ed. Essays on Language and Usage.
Hayakawa, S.I. Language in Thought and Action.
Jenkinson, Edward. What Is Language? (Indiana University English Curriculum Study Series)
Malmstrom, Jean. Language in Society.
Pooley, Robert C. Teaching English Grammar.

PRACTICAL WRITING

A17
Phase 1-2

Course Description

Practical Writing is for the student who wants to improve his skill in writing. The main activity of the course is writing, done with the individual guidance of the teacher throughout the writing experience.

The first part of the course consists of a review of the paragraph; the second part consists of writing that will be useful in day-to-day communication, such as the thank-you note, the letter of request, the letter of application, and other job-related forms. Work on spelling, vocabulary and sentence structure is related to each writing assignment and continues throughout the course. Special attention will be given to dictionary study.

Four paragraphs, one longer theme, and several letters will be required as the major work of the course.

Materials used include basic language texts such as Guide to Modern English 9 and Living Language 9, a job-skills workbook, Listen and Write tapes, Eyegate films and tapes, and Scope magazine.

Achievement Level

This course is designed for the student who has serious problems with basic communication skills. It is also for the student who wants to improve basic writing skills.

Objectives

1. To discover something about one's self in the process of writing each major assignment
2. To express ideas in clear, effective sentences
3. To learn to spell common words correctly
4. To learn to use the dictionary efficiently
5. To recognize the practical importance of standard usage in certain types of writing, such as the business letter
6. To learn the conventional form of certain personal and business letters

Chief Emphases

The chief emphasis in this course is on individual attention to each student's writing problems, whether the student is learning to write one complete statement or is developing style. The assignments and evaluation should allow each student to feel some sense of accomplishment if he has made a sincere effort.

Materials

Himstrett, Porter, Macwell. Business English in Communication
Nirk, Brian. Understanding Punctuation (teacher transparencies)
Guide to Modern English 9 and 10
Living Language 9
Writing: Unit Lessons in Composition (Books A and 1B)
EDL Listen and Write tapes (Lesson Book FA)
Follett Basic Learning Program, The Job in Your Future
Scope magazine
Carlin, Christ, Holder. English on the Job, I and II
Humphreville, Fitzgerald. In Orbit
Sample application forms and tests
Fundamental English Drills, I and II. (transparencies)

Films:

"Writing Better Business Letters"
"Why Punctuate"
"How to Keep a Job"
"Career Planning in a Changing World"
"The Dropout"
Eyegate films and records on paragraph structure

Course Outline

Week 1

I. Begin work on a list of common, frequently misspelled words. After the first paragraph, the spelling lists can be made up from the words misspelled in the paragraphs plus words from the basic list.

II. What is a paragraph? Guide to Modern English 9, pp. 9-13

III. Manuscript form and common correction symbols

IV. Write first paragraph. Suggested procedure for all writing assignments is to discuss and correct rough draft with each student, after which the final copy is written. If time does not permit an individual conference with each student, the teacher can correct and comment on the rough draft and return it to the student the following day for the final copy.

V. Scope activity, such as oral reading of a play, vocabulary work, discussion of an article, written answers to study questions about a particular selection, opinion of any of the selections etc.

Week 2

I. Follow-up activities for each paragraph:

  a. Mimeograph two or three paragraphs for discussion of such points as unity, topic sentence, coherence etc.

  b. Prepare transparency of fragments, run-ons, or errors in the use of words that sound alike

  c. Spelling test on words missed in paragraph

  d. Suggested exercises on sentence errors in Living Language 9, Chapter 18

II. Supplying details through use of examples, reasons, incidents, similarities and differences: Guide to Modern English 9, pp. 13-18

III. Eyegate filmstrip and record on selecting a topic

IV. Write second paragraph. Suggested topics in Guide to Modern English 9, pp. 17-18

V. Scope activity

Week 3

I. Follow-up on second paragraph

II. Paragraph unity and topic sentence: Guide to Modern English 9, pp. 18-25

III. Eyegate filmstrip and record on creating a topic sentence

IV. Write third paragraph

V. Scope activity

Week 4

I. Follow-up on third paragraph

II. Order and coherence Guide to Modern English 9, pp. 25-35

III. Eyegate filmstrip and record on organization of details in a paragraph

IV. Supplementary work on linking expressions in Writing: Unit Lessons in Composition 18, pp. 120-21

V. Write fourth paragraph

VI. Scope activity

Weeks 5 and 6

I. Writing a composition: Use either Guide to Modern English 9, pp. 128-145 or Living Language 9, Chapter 3 as an introduction to the longer writing assignment.

II. For these two weeks, it is suggested that about half of the period be spent on theme preparation and half on balanced sentences and sentence variety.

A. Writing balanced sentences: Writing: Unit Lessons in Composition, Book A, Practice 2 and Practice 4, pp. 48-50. Supplement with Guide to Modern English 10, pp. 458-59.

B. Sentence variety: Living Language 9, Chapter 17

Some suggested topics:

Description of neighborhood, using approach suggested in Writing As a Process of Discovery
Autobiographical theme focusing on one to three memorable experiences
Defining an abstract word such as Freedom or Friendship in concrete, operational terms
Theme about the family--see Living Language 9, pp. 109-110
Other topics may be found in Living Language 9, p. 21, 56, 72, and 75

Week 7

I. Using the dictionary, Guide to Modern English, Chapter 7, pp. 152-171 and English on the Job, Section 39, p. 196.

II. Listen and Write, workbook and tape lesson on dictionary usage.

III. Handout materials on the dictionary for homework or additional classroom drill. Fundentmentals of English, Books I and II. Exercises 1-4.

IV. Continue work on spelling, complete sentences, English on the Job, I, pp. 211-213. Excellent list of troublesome words.

V. Read orally and discuss, "Opening Day" from In Orbit.

VI. Scope read feature story or play in class, word drills and crossword puzzle.

Week 8

I. Writing Friendly Letters, Guide to Modern English, Chapter 9, pp. 196-207. English on the Job, Unit 7, Section 34, p. 184.

II. Writing Informal Notes, Guide to Modern English, p. 205. English on the Job, Section 37, p. 189.

III. Listen and Write, workbook and tape lesson on the friendly letter.

IV. Spelling words in complete sentences.

V. Read orally and discuss "Nerves of Steel" from In Orbit.

VI. Scope - do exercises and drills - check in class.

Weeks 9, 10, and 11

I. Use Transparencies to show form of business letters.

II. View film "Writing Better Business Letters".

III. Have students apply for a Social Security number if they do not have one.

IV. Make a Personal Data Sheet. Success in Language, The Job In Your Future, Unit 8 Lesson 3, Getting Ready to Apply for a Job.

V. Examine application forms from the State Employment Office or any other business. Job in Your Future, exercise 4.

VI. Write a letter of application, letter of request, order letter, letter of complaint, credit and the adjustment letter. Guide to Modern English, Chapter X, p. 208. English on the Job, I, Units 4 and 6, pp. 62-73. Business English in Communications, Unit 9, Sections 22, 23, 26 also Units 9 and 10.

VII. Listen and Write, use workbook and tapes on business letter and the application form.

VIII. Continue work on spelling, complete sentences.

IX. Read and discuss "Cub Reporter" from In Orbit.

X. Scope free reading of magazine--check word exercises.

Week 12

I. Write a letter to the editor. English on the Job, II. Unit 6. Discuss letters appearing in "Voice of the People". Class might choose best letter and send to the school paper or the South Bend Tribune.

II. Review material covered first six weeks.

III. Final spelling - choose from words covered during course.

IV. Testing - paragraph writing, sentence structure, forms for friendly letter and the business letter.

V. Scope - puzzle contest, word games.

Suggested Approaches and Teaching Aids

1. All letter writing should be done in class with individual help given where necessary. Transparencies and writing letters on the board with the help of the entire class is usually most effective.
2. Each student should have a folder to keep writing and letters completed during the course.
3. The selections in the "You and the Job" Unit of In Orbit can be read and discussed in class at any time when a break in the letter writing is needed.
4. Since most of the work in the course is on basic skills, the teacher may wish to use materials in work books of language texts available at their school.
5. The importance of the individual conference about the rough draft cannot be overemphasized.
6. Have class bring "ads" from local newspapers to use in letter writing.
7. Possible activity, depending on the class:
    A. Applying for Social Security numbers. This could be done as a class project...arrangements made ahead of time with the local office.

    B. Invite, by letter, a personnel man or woman from a local business or industry to talk to the class on employment opportunities for the high school student.

PREPARATION AND PRACTICE FOR THE SAT AND OTHER STANDARDIZED TESTS

A61
Phase 3-5

Course Description

This course is planned to give students extensive practice in the Verbal Sections of the SAT and similar tests. In addition an attempt will be made to develop in the student a sensitivity for correct language usage and vocabulary as applicable to standardized tests.

Achievement Level

The student should be capable of doing college preparatory work and of desiring a college education.

Objectives

1. To provide experience in taking SAT type tests
2. To think in terms of likenesses in words
3. To think in terms of differences in words
4. To be able to perceive verbal relationships
5. To select the precise word or phrase to complete a sentence
6. To choose among pairs of words the pair whose words have the most similar relationship to the given pair
7. To help a student in reading a passage to more clearly understand the essential ideas, implications, facts, and details

Chief Emphases

Preparation and practice on the verbal section of the SAT and similar tests provide the student with experiences in achieving greater competency.

Materials

Practice Book for the Scholastic Aptitude Test and the PSAT
A Study Guide for the College Board Scholastic Aptitude Test
Practice Book for the National Merit Scholarship Qualifying Test
Shostak, Learning Words
Schweitzer and Lee, Harbrace Vocabulary Workshop
Diedrich and others, Tests for Vocabulary for College
Dodge, How to Read and Write in College
Literary Cavalcade
Differential Aptitude Tests in Verbal Reasoning, Forms A and B
Adventures in American Literature
Warriner, English Grammar and Composition

Course Outline

Week 1

I. Explain the course to the students, giving the description, objectives, personal growth and goals desired.

II. Give Form A of the Differential Aptitude Test in Verbal Reasoning. This is a Pre-test.

III. Discuss the D.A.T.

IV. Begin work with synonyms, increasing their complexity.

Week 2

I. Practice with words pertaining to kinds of books, people, the weather in Shostak's Learning Words.

II. Discuss the choices on the tests.

III. Write a paragraph. Take the paragraph and see how many synonyms can be supplied.

IV. Discuss the paragraphs that the students wrote.

V. Review synonyms.

Week 3

I. Work with antonyms, increasing their complexity.

II. Read in Adventures in American Literature, emphasize word choices by the author.

III. Continue tests in Shostak's Learning Words and discuss word choices.

IV. Give a test on antonyms similar to the SAT.

Week 4

I. Work with word analysis - prefixes, roots, suffixes.

II. Work in Harbrace Vocabulary Workshop.

III. Discuss tests.

IV. Work in Warriner's English Grammar and Composition, word analysis - pp. 574-597.

Week 5

I. Work with vocabulary enrichment for more sensitivity to precision in word choices.

II. Practice by doing Tests for Vocabulary for College.

III. Review word analysis.

Weeks 6 and 7

I. Review synonyms, antonyms, word analysis, and vocabulary enrichment.

II. Give tests from S.A.T. practice books.

Week 8

I. Study and have practice on completions.

II. Practice by doing tests for Vocabulary for College.

III. Students make lists of completion type tests.

Weeks 9 and 10

I. Begin analogies.

II. Give tests from the S.A.T. practice books.

III. Discuss the tests and explain the correct answers.

IV. Begin work on comprehension in the S.A.T. practice books.

Week 11

I. Use materials in Dodge, How to Read and Write in College to help students with comprehension.

II. Read in Literary Cavalcade and write answers to comprehension questions.

III. Continue drill in the S.A.T. practice books.

Week 12

I. Work intensively in the S.A.T. practice books.

II. Write an essay, make use of the vocabulary emphasized during this course.

III. Give Form B of the D.A.T. in Verbal Reasoning.

IV. Compare the scores of Form A to the scores of Form B.

V. Give final test similar to the S.A.T.

Suggested Approaches and Teaching Aids

1. Throughout the course the student should keep a record of his progress, especially his weaknesses where strengthening is indicated.
2. Intensive study in the practice books should be given throughout the course.
3. Use writing and reading to make practical use of the vocabulary training.
4. By using the pre-test and post tests of the D.A.T., progress should be indicated.
5. Timed tests, as the S.A.T., should be given regularly to help the student to become familiar with the test structure.

APPRECIATION OF MODERN MEDIA

A27
Phase 1-3

Course Description

In this course a student will study the techniques of film making together with viewing films to give him a better understanding and appreciation of this visual media. Written critiques will be required from each student as well as participation in classroom discussion. He will also learn to critically evaluate radio and television - two other important forms of modern communication.

Achievement Level

This course is so designed that each student regardless of his academic level may achieve because practice in oral and writing skills will be a part of this course. The student will be encouraged to express his feelings on films and television shows that he has seen not only in class but outside of class.

Objectives

1. To provide an opportunity for oral discussion of films
2. To develop some sense of evaluation of the motion picture
3. To understand the range of techniques available to the film director and industry
4. To create an awareness of the impact of films on the media consumer
5. To develop interest and encourage students in the vocational possibilities of the film, television and radio media
6. To develop the abilities of the student in oral presentation of radio shows

Chief Emphases

The emphasis of this course is divided equally between film and television study with the latter including some radio work.

Materials

Exploring The Film - Kuhns and Stanley (Geo. A. Pflaum)
Exploring Television - Kuhns (Loyola University Press)
Plays from Radio - Lass
Radio and Television Plays - Feigenbaum
Television Plays - Chayefasky
"Great Moments in Radio", volumes I and II (records)
16 MM and 8 MM film projectors, tape recorder and cassette player
Films from Public Library and AV department

Course Outline

Week 1

Introduction to film media

I. "Rhetoric of the Movie" series which compares film making to sentence and paragraph writing

II. Explaining The Film - Chapters 1, 2 and 3

Week 2

Language of the film

I. Explaining The Film - Chapters 5, 6 and 7

II. Two films to illustrate material in chapters

III. Suggested films: "Child of Darkness, Child of Light" (27 Min.)
"Paddle to the Sea" (28 Min.)

Week 3

History of the film

I. Silent films - penny arcades, musical accompaniment etc.

II. D. W. Griffith's contributions - iris Technique, editing, symbolism

III. Development of movie "stars"

IV. Suggested 8 mm. films:

"Screen Souvenirs" No. 8 and 19
"Silent Movie Studio" (2 reels)
"Movie Milestones" No. 1
"Great Moments from Birth of a Nation"

V. Other audio-visual aids:

"The Movies Learn To Talk"
"Time of One Silent Screen" (Cassette)

Week 4

Film Genres

I. Comedy - 2 days

Suggested films: W. C. Fields
Charlie Chaplin
"Golden Age of Comedy" (AV rental)

II. Animation - 1 day

Suggested films: "Dot and Line" (10 Min.)
"Red and Black" (6 Min.)
"Adventure J" (10 Min.)

III. People and Non-People characters - 2 days

a. Exploring the Film - Chapter 8

b. Suggested films: "Grand Canyon" (29 Min.)
"Red Balloon" (34 Min.)

Week 5

Film Genres (continued)

I. Documentaries

a. Exploring the Film - Chapters 11 and 12

b. Suggested films: "The River" (32 Min.b/w)
"Wonderful World of Wheels" (32 Min.)
"I Have a Dream" (32 Min.)

Week 6

Film Genres (continued)

I. Filmic drama

a. Exploring the Film - Chapters 9, 10 and 13

b. Suggested films: "Hangman" (11 Min.) with poem
"Snowy Day" (20 Min.)
"Occurance at Owl Creek Bridge" (27 Min.)

c. Feature films on TV or at local theaters

d. Concluding discussion and/or exams on film media

Week 7

Radio

I. Exploring Television pp. 12-20

II. Brief history of radio through lecture, student reports

III. Suggested materials:

"Great Moments in Radio" volumes I and II (records)
"Heyday of Radio" (cassette)
"Radio Drama-Ma Perkins and Young Dr. Malone" (AV tape)

Week 8

Television

I. Introduction to TV, Exploring Television, pp. 20-58; Exploring the Film, Chapter 14

II. TV Genres, Exploring Television pp. 62-65

III. Commercials, Exploring Television pp. 76-99

Week 9

Television Genres (Continued)

I. Soap operas, Exploring Television pp. 66-75

II. News, Exploring Television pp. 100-111

III. Variety shows, Exploring Television pp. 112-125

Week 10

Television Genres (Continued)

I. Talk shows, Exploring Television pp. 126-131

II. Situation Comedy, Exploring Television pp. 132-141

III. Dramatic series, Exploring Television pp. 142-147

IV. Westerns, Exploring Television pp. 148-154

Week 11

Television Genres (Continued)

I. Police-cop shows, Exploring Television pp. 155-159

II. Private Eyes, Exploring Television pp. 160-164

III. Spy shows, Exploring Television pp. 165-171

IV. Professional shows, Exploring Television pp. 172-188

Week 12

Television Summary

I. Images TV reflects

II. TV's influences on its audience

III. Exploring Television pp. 192-227

Suggested Approaches and Teaching Aids

1. The week-by-week plan for this course is very full and probably over-ambitious; the teacher will have to judge this for himself. In the television half of the course, however, the teacher must be selective and cover only those sections of *Exploring Television* which interest him and his class. Group or individual student work could be assigned for those sections not covered in class.

2. It is very easy for the teacher to schedule film after film. This is wasted time for the student unless he knows and discusses the reasons why he is viewing a particular film.

3. Guide your assignments according to the capabilities of the student. If the student is just not capable of writing well, put him into production or oral interpretation. This can work in reverse for the non-verbal student who writes well.

4. Check over all AV catalogs for more applicable films and filmstrips to utilize in different units of interest. Watch rental films from Language Arts Dept. (SBCSC) and current television programming. (It would be valuable if particularly good shows could be video-taped for later classroom viewing.)

References

Baxter - *Hollywood in the Thirties* (Paperback $1.25)
Exploring the Film and *Exploring Television* Teaching Guides
Feyer - *Screen Experience: An Approach to Film* (Geo. Pflaum)
Higham and Greenberg - *Hollywood in the Forties* (Paperback $1.25)
Hitchcock's Films (Paperback $1.25)
Jacobs - *The Rise of One American Film*
Johnson - *How to Talk Back to Your Television Set* (95¢)
Knight - *The Liveliest Art* (Mentor 50¢)
Martin - *Movie Comedy Teams* (Signet $1.50)
McAnany - *The Film Viewers Handbook* (Dens Books 95¢)
Robinson - *Hollywood in the Twenties* (Paperback $1.25)
Science Fiction in the Cinema (Paperback $1.25)
Sullivan - *Movies: A Universal Language* (Notre Dame $2.45)
Zimmerman - *The Marx Brothers at the Movies* (Signet $1.50)

English Journal Articles: "Get Smart: Let TV Work for You" Jan. '67
"Television and the Teacher" Dec. '68
"Using the Western" Dec. '63
"Television Drama: A Discussion" Dec. '58
"Ten Uses for Commercial Television in the Classroom" Dec. '58
"Film as Language" Nov. '68

AV Center (SBCSC) *Television Writing*, Robert S. Greene
Handbook of Broadcasting, Abbot and Rider
Broadcasting: Radio and TV, Ewbank and Lawton
Radio and Television Writing, May Wylie
Professional Radio Writing, Albert Crews

BY-LINE

A21
Phase 3-5

Course Description

By-Line, journalistic writing, explores the dynamics behind the expressions "the power of the press" and"the pen is mightier than the sword". Behind the printed word of the school and public press are journalists who are in a position to affect public opinion. How do these writers determine what is news? Where do they go for news? How do they write it? What criteria can the reader use as a means of interpretating and evaluating the written word as it appears in the press? The search for the answers to these questions will lead the student into an intriguing world of writing.

Achievement Level

Students should be reading on a tenth or eleventh grade level and be interested in writing for publications.

Objectives

1. To provide the guidelines by which the student may strengthen his ability to distinguish between fact and propaganda and to recognize distortion, such as slanting of the news and sensationalism
2. To prepare the student to become a discriminating reader
3. To develop the student's ability to express facts in clear, concise and accurate expression in journalistic style
4. To add to and reinforce the skills inherent in good composition

Chief Emphases

The chief emphasis will be the development of the student as a journalistic writer.

Materials

Press Time - Adams and Stratton
Press Time Practice Book
Scholastic Journalism - English and Hatch
Journalism in the Mass Media
Supply of school, local state and national newspapers

Course Outline

Weeks 1 and 2

I. Discuss: What is news? This should include the differences between news and literary writing, fact vs opinion, sensationalism, propaganda, the purpose and content of a newspaper, what makes news (including the eight news elements).

A. Use Press Time (sections of Chapters 1, 2, 3, and 4) The South Bend Tribune, radio and TV newscasts, state and national papers.

B. One suggested assignment: Have a student follow a news item for several days through two or more media (and possibly background material) and report on the various ways it has been handled and why.

II. Discuss: What makes school news. Have class go through back issues of school newspapers for suggestions of what is really news and what are merely reports. Ask class for examples of current school news.

III. Read and discuss (at end of second week) "Interview for a News Story" pp. 54-61 in Press Time.

Week 3

Work on the news lead, Chapter 5 in Press Time (5 W's, selecting the key fact, types of lead, dividing leads, novelty leads). Use as many exercises as possible.

Weeks 4, 5, and 6

Work on the news story Chapters 6, 7, and 8 in Press Time. This should include the three news story arrangements, the steps in writing a news story, newspaper style (Chapter 7, Press Time and pp. 123-129 in Scholastic Journalism, school news (Chapter 8 in Press Time) and sports news (Chapter 14 of Press Time omitting pp. 240-243).

Weeks 7 and 8

Work on feature and human interest stories (news features in Chapter 9 of Press Time and personality stories in Chapter 10 of Press Time). Use as many of the exercises as possible in Press Time Practice Book and in Scholastic Journalism. Students should develop and write features for the school paper or youth page of the South Bend Tribune.

Weeks 9, 10, and 11

Work on what makes up the editorial page: reviews - books, plays, movies, exhibits, concerts, speeches etc. (pp. 115-118 in Scholastic Journalism); all types of editorials, including cartoons; columns (pp. 191-201, 240-243 in Press Time, pp. 111-113 in Scholastic Journalism). Give a student as much experience in each as is possible.

Week 12

If time permits, three or four students might work together on special group projects. For example, four students might plan cooperatively the content for the entire issue of the school newspaper, determining deadlines and writing content. Fictional news stories might be used.

ALTERNATE COURSE OUTLINE

Week 1

Writing columns: Examine good and bad examples of columnists' writing (Chapter 11, Press Time).

Week 2

Sports writing: Discuss and study sports jargon and its use (Chapter 14, Press Time).

Week 3

Writing newspaper and magazine critiques and reviews.

Weeks 4, 5, and 6

Analysis of types of magazines (Chapter 3, Journalism in the Mass Media.

A. Learn about and do different types of stories for magazines.

B. Write "Unforgetable Character" stories (Reader's Digest bulletin).

C. As a class, produce literary magazine. Draw materials for this from other English classes such as Creative Writing and Composition. Compose and layout the complete magazine using such talents as are available.

Week 7

Public Relations work: Call on local people involved in public relations work. If possible, visit a firm to understand the broad expanse of this field.

Week 8

Writing in newspaper style (Chapter 7 Press Time and readability in Scholastic Journalism).

Weeks 9, and 10

In-depth reporting:

A. Choose a subject within the student's interest and level. Have him investigate this subject, interviewing where necessary, and compile this information.

B. Produce a series-type of reporting where several issues are examined to complete the reporting job.

Weeks 11 and 12

Covering speeches, meetings, panel discussions and published reports (Chapter 10, Journalism in the Mass Media).

Suggested Approaches and Teaching Aids for Both Courses

1. Students should keep notes and assignments in notebooks (the latter can easily be corrected and returned to students so that he will have corrections for easy reference). Some assignments will need more careful correction than others; some assignments need student revision.

2. Short exercises (on leads, short news stories, news style) should be given frequently, perhaps daily. Some of these should be corrected immediately in class by the student himself; some should be handed in for a grade.

3. The work and discussions during weeks 1 and 2 must move quickly or the student will lose interest and/or feel this class is "too easy". The teacher must be alert for lecturing or one-sided discussion by himself or a student.

4. The material for this unit is loosely assigned to weeks - the actual time needed will depend upon the class. The 12th week project may be assigned for out-of-class work (or even for extra credit) if this time is needed to complete work on features; otherwise the project can be developed in class with the teacher's assistance.

5. As much as possible, national, local and school events and situations should be used for news and feature exercises. Students should be urged to examine good newspapers in their free time.

6. There is no book report assigned in this unit; if a teacher feels it is desirable, it may be included. Perhaps a supplementary project could be assigned instead.

DEADLINE

A78
Phase 3-4

Course Description

"Deadline" will take the student into many of the non-news writing facets of journalism - copyreading, photography, make-up, the printing process itself. The student will step inside the organization, observing the business management of a newspaper. He will be given the chance to work with organization (however minimal) by participating in his high school newspaper's activities. Hopefully he will gain an appreciation of the responsibilities and opportunities found "behind the scenes" in the business and art of journalism.

Achievement Level

Students should be reading at or above the tenth grade level. They should show particular interest in photography, business, art, journalistic or industrial arts.

Objectives

1. To gain a working knowledge of all aspects of the field of journalism except the various forms of writing
2. To aid the student in developing an appreciation of the sizeable organizational effort required in the publication of a paper
3. To encourage interested students to consider the varied field of journalism as vocational possibility

Chief Emphases

The chief emphasis of the course will be upon learning the basic principles and techniques used in the process of publishing a newspaper.

Material

Press Time
Press Time Workbook
Scholastic Journalism Workbook
Daily and weekly papers
School papers
Assorted magazines
Flannel board

Films and filmstrips available through AV Center and the South Bend Tribune as well as school library files.

Course Outline

Week 1

I. Introduce students to the news world generally and to the composition of newspapers, examining briefly the types of news writing and the special interest sections of a paper.

II. Compare examples of the public press regarding their editorial emplasis and approaches to news.

III. Examine school papers to observe their solutions to problems of time schedules and censorship.

IV. Use Chapters 1-3 of Press Time.

Week 2

I. Discuss copyreading, its purpose and the symbols used.

II. Work exercises in text, workbooks; if the printing schedule permits, students could work with copy awaiting publication in the school paper.

III. Spend one day proofreading.

IV. Use Chapter 15, Press Time and p. 448.

Week 3

I. Discuss principles of good headline writing.

II. Examine newspapers to judge the degree of accuracy and the effectiveness of the headlines.

III. Practice counting and writing original headlines.

IV. Use Chapter 16 of Press Time.

Weeks 4, 5 and 6

I. Discuss the principles of page make-up and typography, using any filmstrips available. The flannel board would be helpful at this time.

II. Compare styles for the different pages of a paper, and compare the relative effectiveness of the styles of different papers.

III. Students will prepare an original layout from old papers as a unit project.

IV. If the printing schedule permits, students could prepare the layout for an edition of the school paper.

V. Use Chapter 17, Press Time

Week 7

I. Discuss the general principles of good photography. Demonstrate or ask school or staff photographers to demonstrate whatever camera equipment can be made available. Tour the school dark room facilities.

II. Discuss the techniques of cropping, enlarging, and reducing in conjunction with obersvation of the printing shop teacher, "in action".

III. Analyze issues of pictorial magazines, observe local newspaper photography, and compare original photographs submitted by willing students.

IV Use Chapter 18 of Press Time.

Weeks 8 and 9

I. Introduce the business facet of newspaper publication.

II. Discuss hints for selling advertisements and principles of ad lay-out.

III. Students will do exercises in the design and lay-out of dummy ads.

IV. With help from the school paper's business manager, students will begin a business project, demanding that each student sell, design and lay-out an ad for publication in the school paper.

V. Use Chapter 19 of Press Time.

Week 10

I. Discuss the principles of the two basic printing processes; offset and letterpress, and the developments in them. Field trips to a local letterpress facility and to the South Bend Tribune would provide first hand observation.

Week 11

I. Each student will present an oral book report (or special report) on a specific aspect of journalism which interests him.

II. A list of suggested readings should have been made available to the students in the first weeks of the course.

Week 12

Complete the course with a discussion of the subscription and circulation procedures of the public press and the school press. If time permits, statistics comparing the success and circulation of major magazines and papers would provide fit concluding material.

Suggested Approaches and Teaching Aids

1. Scholastic Journalism and Press Time offer workbooks of exercises for most units in the course. Use these freely. In addition, various teachers' guide books include exercises.

2. Since students of Deadline would probably benefit from immersing themselves in all of the news world spheres, the teacher should firmly recommend that students listen to the evening news and read local newspapers and weekly news magazines. Weekly quizzes on the recent news may provide stimulation when it is lacking.

3. A full supply of newspapers and magazines should be available in the journalism classroom. If every student augmented the supply by bringing his designated publication, a wide variety could be insured.

4. The South Bend Tribune and the AV Department of the S.B.C.S.C. offer strips on printing processes, which are especially helpful in the absence of a text book chapter on printing. Printing facilities might supply make-up sheets for the students' projects during weeks 4-5-6.

5. If the school has its own printing facilities, the printing teacher might be able to assist in the unit on printing. Students could work in coordination with the printing classes, or the printing classes might make a project of teaching some of the basics to the Deadline class. Experience in watching, if not doing, the procedures in the school print shop, would still be valuable.

6. When possible, engage outside speakers in the related fields. Photographers, printing and business teachers, advertising department personnel from local newspapers and others would provide professional insights and colorful details for the students.

7. If the two phases of journalism sequence are offered simultaneously, the two classes might print, as a final project, an issue of their own paper.

8. Class or school-wide photography contests might be organized in the beginning of each course. This activity would stimulate interest in photography, create an organizational challenge to the class, and provide an outlet at the end of the course for the newly-acquired critical talents in judging photography.

Supplementary Reading List

General Information, History, Commentaries:

Adler	The Working Press
Bond	An Introduction to Journalism
Botter	News Reporters and What They Do
Cater	The Fourth Branch of Government
Chalmers	The Social and Political Muckrakers
Faber	Behind the Headlines
Flaherty	Get That Story
Leaderer	A Nation of Sheep
McGaffin	Anything But The Truth
Mott	American Journalism
Myer	The Promise of Tomorrow
Myers	Print in a Wild Land
Murray	The News
Opdycke	Get It Right
Regier	The Era of Muckrakers
Rivers	The Opinion-Makers
Sherwood	The Journalistic Interview
Swados	Years of Conscience: The Muckrakers
Talese	The Kingdom and the Power
Ward	Writing Editorials
Weisberger	The American Newspaperman
Wolseley	Exploring Journalism

Types of Journalistic Assignments:

Feldman	The Student Journalist and Legal and Ethical Issues
Garvan	The Student J. and Editing
Stapler	The Student J. and Sports Writing
Ward	The Student J. and Creative Writing
Wright	The Student J. and Making Advertising Pay in School Papers

Careers:

Freeman	Career and Opportunities in Journalism
Lobsenz	Writing as a Career
Ryan	So You Want To Go Into Journalism
Schabelen	Your Future in Journalism

Biography:

Day	Will Rogers
Galt	Peter Zenger, Fighter For Freedom
Hale	First Woman Editor
Noble	Nellie Bly, First Woman Reporter
Levine	Miracle-Man of Printing
Swanberg	Citizen Hearst

Fiction:

Beebe	Ever After
Benson	Dangerous Deadline
Lewis	David White, Crime Reporter
McDonald	Friday's Child
Richmond	Copy Girl

Photography:

Deschin	Photography In Your Future
Deschin	33-mm Photography
Deschin	Say It With Your Camera
Hoke	First Book of Photography
Keppler	Your Future In Photography
Neblett	Photography
Parks	Choice of Weapons
Pfragner	The Eye of History
Wooley	Traveling With Your Camera

Graphics-Printing:

Biegleisen	Commercial Art
Fujita	Aim For Job In Graphic Design
Faber	Printer's Devil to Publish
Karch	Graphic Arts Procedure
Polk	The Practice of Printing
McMurtrie	The Story of Printmaking and Bookkeeping

FILM MAKING

A20
Phase 1-5

Course Description

In Film Making the students will learn a new method of communication to go along with those of reading, writing, listening, and speaking. They will do this by making their own movies.

Before they can make a movie, however, there are many things to learn. They will learn about the types of movies to make and what else can be used as subjects beside live actors. They also need to learn to write movie scripts, to load and shoot the camera, and to splice and edit the developed film.

Even knowing all this doesn't guarantee a good film though; they must have some good ideas and must know what types of shots to use to create the desired effect on the audience. This means learning about panning, dolling, dissolves, fade-in's, super-imposures, time-lapse shots.

In preparation for making their film, they will have other projects such as a 16mm collage, a still photo story, a script written in class. However, a great deal will also be done on their own time, after school and on week-ends. For instance, they will have to prepare written analyses of TV programs and commercials.

They will make at least two, three minute films which will be discussed in class. They will also have two or three tests on film terminology and on their knowledge of the equipment. This equipment includes items such as cameras, editors, and splicers which are provided for them; however, if they have their own equipment it would be of great help. They should be prepared to buy a package of splicing tape (56¢) and a magic marker (50¢). No experience with cameras is necessary.

Achievement Level

A great deal of interest, imagination, and a willingness to really work are the only requirements for this course. It is designed for the student with little or no knowledge of cameras and film making. Students who do have experience in this area should not be discouraged but should be prepared for a slower pace which is necessary to orient beginners to the basics of film making. This course is definitely not for the apathetic student or for one who is merely seaking an escape from more academic courses to a "breeze" course as the quality of most of the work is completely dependent upon the initiative of the individual.

Objectives

1. To enable the student to master the technical aspects of creating a film

2. To stimulate creative and imaginative methods of communication

3. To develop a new sensitivity to visual language
4. To expand the student's media horizons
5. To develop responsibility in the student by placing him in charge of individual and group projects which require self-discipline for completion and for success

Chief Emphases

The main emphasis in this course is to master the technical aspects of film-making so as to creatively experiment with a variety of film techniques and finally to produce a film which communicates a specific idea, message, emotion, etc.

Materials

8mm cameras - regular 8 and Super 8
Projector - Dual 8 or regular 8 and Super 8
Editors (Viewers) - Dual 8 or regular 8 and Super 8
16mm if possible
Splicers (Glue and Tape) - Dual 8 or regular 8 and Super 8
16mm (sometimes all three types can be handled by one type of splicer)
Splicing tape - Super 8, 8mm and 16mm
Splicing Glue (cold splice)
Phonograph
Tape Recorder
Microphone
Blank Tape
Tripod
Floodlights
Scrap Film - 16mm and 8mm
Old magazines
Scissors
Scotch Tape
Masking Tape
Light Meters
Magic Markers
Construction Paper

Course Outline

Weeks 1, 2, and 3

I. Hand out all papers and briefly explain what each one deals with.
    A. List of film terms
    B. Diagrams of cameras and their operation
    C. Examples of scripts and T.V. critics
    D. Script form
    E. Shooting schedule form
    F. List of materials and "where-to-buy-what-at-what-cost".

A. Forms for signing out equipment should be prepared for students to fill out stating their name, equipment being used, date it is taken, and code number of equipment.
B. A book can also be used to record this same information.
C. Equipment taken out at the end of the day for overnight use must be returned before the start of school the next day unless it is a camera.

2. Making a film often necessitates that students leave the school property. Letters of approval from parents should be sent home with the students to be signed and returned as soon as possible. A book should be available for students to sign in and out of class when the need arises. It should be made very clear that students will not be excused from other classes for film making and that if they are late returning to school after filming during film class it is their responsibility and they will not be excused.

3. In a class of this nature with students working in groups and individually at different times it is most important that discipline of each student come from within if it is to be maintained. The teacher must be free to give individual attention to both individuals and groups and can not be a policeman.

4. Some students become over-ambitious with their scripts and find it difficult if not impossible to follow through with their actual filming. Remind them often of the limitations of time. Sometimes they merely need to be shown how to organize their time and how to get permission from various people in administrative positions to film at a store, bank, farm, etc.

5. Extra credit can be earned through some of the following:

   A. Preparing a bulletin board on some aspect of film making.
   B. Reading current articles on film making and reporting to the class.
   C. Working with new and experimental techniques and showing the class the results.
   D. Viewing films on TV or at the theater and discussing techniques etc.

6. Other useful teaching methods for class work include:

   A. Viewing TV shows in class and discussing
   B. Inviting speakers from local TV stations
   C. Having groups (as opposed to individuals) report on a phase of film making
   D. Inviting students from local colleges and high schools to discuss their work in film making (Past students from this class who have continued making films are eager to return and share their work.)
   E. Original slides cam be made using acetate sheets or old X-rays from hospitals.
   F. Unexposed 32mm film can be cleared and original film strips can be made.

II. Go over terms
  A. Explain parts of camera and loading process.
    1. Point out use of lenses - wide angle, telescopic
    2. Show winding stem
    3. Discuss light adjustment and f/stops
    4. Discuss use of view finder
    5. Discuss different camera "speeds"
  B. Discuss types of film and uses
    1. Show difference between 16mm, regular 8mm and super 8mm.
    2. Discuss difference in color and black and white
    3. Point out importance of ASA rating
    4. Explain function of "emulsion"
  C. Discuss editing
    1. Discuss when to edit
    2. Explain relation of editing to collage or montage
    3. Demonstrate use of splicers - tape and glue

III. Discuss different types of shots
  A. Dolly
  B. Pam
  C. Wipe
  D. Trucking
  E. Close up
  F. Medium Shot
  G. Long Shot
  H. Extreme Long Shot (Establishing Shot)
  I. Re-establishing shot
  J. Extreme Close up (Insert Shot)
  K. Reverse Angle
  L. Swish pan
  M. Cut Away
  N. Low angle
  O. High Angle
  P. Fade out - Fade in
  Q. Dissolve
  R. Montage
  S. Superimposure
  T. Mack (internal frame)
  U. Tilting
  V. Animation
  W. Rush
  X. Work copy
  Y. Emulsion
  Z. Time Lapse

IV. Discuss basic type of films to be made and show example of films of these types. Hand out questions on each film to be returned with answers on Friday.
  A. Original Fiction
    1. Red Balloon
    2. Clown
    3. Joshua
    4. Any student film
  B. Adaptation
    1. Hangman
    2. Snowy Day

- C. Documentary
    - 1. Child of Darkness, Child of Light
    - 2. Night and Fog
    - 3. Happy Birthday Felisa
- D. Abstract Single Concept Film
    - 1. Magnolia
- E. Educational Teaching Film
    - 1. Why Die?
    - 2. Spleenectomy (student film)
- F. Animation
    - 1. Super Bread (Student film)

V. Discuss various items to be used in a film and refer to films seen earlier.
- A. People
- B. Animation
    - 1. Drawings
    - 2. People
    - 3. Objects
- C. Objects
- D. Still pictures
    - 1. Photographs
    - 2. Magazine and newspaper
    - 3. Paintings

VI. The class will prepare an adaptation.
- A. Hand out a poem to be read aloud by a student
- B. Discuss the poem and find the basic meaning or idea
- C. Define any words that are unclear, symbolic
- D. Ask a student how they would visualize the opening shot if this were to be made into a movie. Guide the student toward specifics with regard to type of shot, angle, length of shot, lighting, props, etc.
- E. After any discussion, write the final form of the first shot on the board for the class to copy and continue with the poem in this manner.

VII. Collect questions from students on films already viewed in class and continue with adaptation.

VIII. Finish adaptation and prepare shooting schedule.
- A. Prepare cast
- B. Assign props for students
- C. Have students write script and shooting schedule on the proper forms

IX. Film the class script with different students taking a turn shooting the camera.

Weeks 4, 5, 6, 7, and 8

I. Six projects will be completed on a rotating basis. Each project will be completed in three days.

- A. Have the students form groups of three to four students. Each group will be labeled A, B, C, etc.
- B. Assign the following projects and explain them to the class.
    1. Collage or montage of 16mm or 8mm film, 50 feet in length. (This should have some meaning to it.)
    2. Clear film project on 16mm film, 20 feet in length. (film can be made clear by soaking it in clorine bleach.) An animated message or meaningful design should be written on this with magic marker, pen, paint etc.
    3. A still photo project whereby a story is told through a particular arrangement of still pictures, with or without a written message.
    4. An adaptation
    5. Film Script
    6. Film shot
- C. All projects are to be done individually and even in the case of the film, each student must have a specific responsibility such as writer, photographer, editor, etc.
- D. Upon completion of the montage and clear film projects, the class will view these and then the film will be returned to the film box for use by other students.

II. Terms and processes will be reviewed for one day.

III. An objective test will be given.

Weeks 9, 10, and 11

I. Two projects will be assigned on a rotating basis, as before. Each project is to be completed in six days.
- A. The first film is to be edited and to have a sound track of some nature prepared for it.
- B. A script for the second film is to be prepared and then shot.
    1. Original film
    2. Variation on the first film
    3. Addition to the first film

III. Two days will be spent viewing student films after editing.

Week 12

I. The second films will be edited and will have sound tracks prepared for them.

II. If time permits, a Film Festival for the school will be prepared.

Suggested Approaches and Teaching Aids

1. It is highly advisable that a specific routine be set up for handing out equipment at the start of each class and for the collecting of same at end of each class.

JOURNALISM I

A21
Phase 2-4

Course Description

Many people other than reporters and editors must work to produce a newspaper and in Journalism I the student will become more aware of these duties. He will explore the printing processes and learn the actual make-up of the newspaper. Learning to write headlines, how to layout and sell advertising and some basic fundamentals of typography will help him understand. Some work will be done with photography, cropping, and writing of outlines for use in newspapers.

Achievement Level

Students should be reading at least at the ninth grade reading level with particular interest in photography, art, business or mechanical abilities.

Objectives

1. To give the student a basic knowledge of all the aspects of journalism besides writing
2. To develop a sense of responsibility in the actual organization and final printing of a newspaper
3. To encourage and inform students to consider these fields as vocational possibilities

Chief Emphases

The chief emphasis will be upon learning the fundamentals of varied fields of journalism. Newspapers and magazines will be used.

Materials

Press Time, Adams Stratton
Daily, and weekly papers
Magazines

Course Outline

Week 1

General orientation of students to newspapers. What types do they read, what pages etc.? Look at weekly, daily and school papers discuss problems and time schedules of each. Some copyreading will be introduced. Use Chapters 2 and 3 of Press Time.

Week 2

More on copyreading, learning the symbols, doing copyreading exercises. Here show examples of original copy then as it appears in print. Discuss purposes and requirements of a copyreader and where we find these people working. Newspaper style sheets will be explained and utilized. Chapter 15 of Press Time and p. 448.

Week 3

Proofreading. Compare ideas of proofreader and copyreader and purposes for corrections. Give proofreading exercises for student to work. Chapter 15 of Press Time, p. 276.

Week 4

Headlines. Practice counting and writing headlines. Look at examples of good headlines. Examine newspapers and determine which headlines do not follow the headline rules. Chapter 16 of Press Time.

Weeks 5 and 6

Page make-up and typography will be studied. Readability, balance, contrast and variety of pages will be analyzed. Students will see and utilize the flannel board on make-up and will each construct various pages. Make up for first page, editorial, sports and inside pages will be given particular attention. Chapter 17 of Press Time.

Week 7

Photography. Select and discuss subjects for school photography. Have a local photographer and head yearbook and head school paper photographers demonstrate camera equipment and school dark room facilities. Take class to darkroom if yearbook sponsor approves. Discuss and practice cropping, enlarging and reducing photographs to fit pages. Have students bring in personal photos of students, classroom situations or school activities for analyzation. Pictorial magazines such as Life and Look will be good examples for excellent photography subjects and ideas. Chapter 18 of Press Time.

Weeks 8 and 9

Advertising. The principles of ad layout will be demonstrated. Students will be required to draw up several complete dummies and finished layouts of advertising. Copywriting, headlining and typography of ads will be learned. Ad contracts, and scheduling responsibilities will be determined. Chapter 19 of Press Time.

Week 10

Printing processes. Offset and letterpress advantages and disadvantages of these processes will be studied. Included in this week should be a field trip to a local printing facility.

Week 11

Book report or special report on some aspect of journalism in which the student is interested in will be reported on.

Week 12

Business management. The subscription and circulation of newspapers and ideas will be studied. Press Time, pp. 399-446.

Suggested Approaches and Teaching Aids

1. The more examples of newspapers that the teacher can use, the more interesting and intelligible these processes will be to the student.

2. Refer to all recommended resource books for ideas to make over-head transparencies of and good supplementary material to illustrate these ideas in each week.

3. Reproduce materials such as copyreading exercises and materials in Scholastic Journalism.

4. If at all possible use outside speakers in the related fields such as those suggested in week 7 of course of study. Also advertising people such as those in ad agencies for weeks 8 and 9.

Supplementary Reading

The Student Journalist and Legal and Ethical Issues
Aim for a Job in Graphic Design Art
The Student Journalist and Editing
The Student Journalist and Making Advertising Pay for the School Publication
The News

References

Modern Journalism, Miller
Journalism, Hartman
Student Journalist, Arnold-Krieghbaum
High School Journalism, MacMillan
Scholastic Journalism, English & Hach
Press Time Workbook, Adams and Stratton

PRINT MEDIA AND PROPAGANDA

A25
Phase 3-5

Course Description

This course will explore the dynamics behind the expressions "the power of the press" and "the pen is mightier than the sword". Behind the printed word of the school and public presses are journalists who are in a position to affect public opinion. How do these writers determine what is news? Where do they go for news? How do they write it? What criteria can the reader use as a means of interpreting and evaluating the written word as it appears in the press? How is propaganda used to form or influence public opinion? The search for the answers to these questions will lead the student into experiences in reading and writing objectively.

Twice during the 12 weeks, copy will be prepared and collected for publication in an offset paper. A class project will be to determine a method of sales and distribution.

Achievement Level

Students should be reading on a tenth grade level and be interested in learning to read and write objectively.

Objectives

1. To provide guidelines by which the student may strengthen his ability to distinguish between fact and propaganda and to recognize distortion, such as slanting of the news and sensationalism.

2. To prepare the student to become a discriminating reader

3. To develop the student's ability to express facts in clear, concise and accurate expression

4. To reinforce the skills inherent in good composition

Materials

Journalism: Hartman
Press Time: Adams and Stratton
Writing Editorials: Ward
Language in Uniform: Bobbs Merrill
Supply of school, local, and national newspapers

Course Outline

Weeks 1 and 2

I. Discuss: What is news? This should include the differences between news and literary writing, fact and opinion, sensationalism, propaganda, the purpose and content of a newspaper, what makes news.

  a. Use Journalism Chapter 4 and 18, Press Time, p. 9-10, the South Bend Tribune, radio and TV newscasts, etc.

  b. Have students follow a news item for several days through two or more media and report on the various ways it has been handled and why.

II. Discuss what makes school news. Use back issues of school newspapers for discussion of what is really news and what is not.

III. Discuss the mass media, using Chapter 18 in Journalism as a guide.

IV. Read and discuss Chapter 4, p. 82 in Journalism, the interview.

Weeks 3, 4, and 5

I. Work on the news story using Chapter 6 in Journalism as a guide. This should include the arrangement of a news story, the steps involved in writing a news story, the style of news writing (emphasis on who, what, and when with attention to where, why, and how).

II. Explain 4-page paper to be published twice during the 12 weeks. Teacher guidance in this initial issue will be extensive.

III. Use practice news stories for extensive work on the news lead. Chapter 5 in Journalism will furnish the models.

IV. Practice headline writing. Use Tribune and school papers for measurement. (Since this course is not specifically planned to develop newspaper staff workers, only cursory attention will be paid to type faces, pica measurements, etc.)

Week 6

I. Preparation of copy (for offset printing) for a 4-page paper. Include photographs.

Weeks 7 and 8

I. Work on feature and human interest stories and sports coverage. Use Chapter 12 and 13 in Journalism.

Weeks 9, 10, and 11

I. Use Writing Editorials for the balance of the 12 weeks. During this three-week segment the whole book will be read and discussed. Discussions will cover editorial content, style, suitability, and responsibility. Practice editorials will be written. The need or lack of need for the underground newspaper will be touched upon but not emphasized.

Week 12

I. Students will plan cooperatively the content for the entire issue of a 4-page newspaper, determining deadlines and writing content.

Suggested Approaches and Teaching Aids

1. Students should keep notes and assignments in notebooks with corrections filed for reference.
2. Daily writing exercises are recommended through week 5 (on news stories, leads, etc.).
3. Lecturing by the teacher is to be avoided. This course must be a "do" course for students or it will seem too simple to catch his attention.
4. The material for this unit is loosely assigned to weeks - the actual time needed will depend on the class.
5. As much as possible school events and situations should be used for news and editorial exercises. (Relevant local, state, or national events will, of course, be included.)
6. Publication of a 4-page paper twice during the course will be considered the midterm and final projects.

READINGS IN THE MASS MEDIA
(By-line)

A21
Phase 3-5

This course emphasizes journalistic writing as a composition form and selected readings from mass media as the most relevant literature of our time. Its purpose is to make students aware of the awesome responsibility of today's journalist to be well informed, critical, and creative enough to fill his role of public educator and public conscience, and to give students practice in the kind of writing demanded by the U.S. reading public--interesting, accurate, in-depth reporting of facts, events, and ideas. First four weeks emphasize reading and discussion; last eight weeks, writing.

Materials

Voice Magazine weekly
Autobiography of Lincoln, Steffens, Vol. I
Readings in the Mass Media: Journalism
An Eye for People by Hart Day Leavitt
On Writing by Writers
Voice magazine
Who Am I? Essays on the Alienated
New Yorker, Time, Newsweek, Saturday Review, N.Y. Times Magazine
Edge of Awareness (Essays)

Course Outline

Weeks 1 and 2

The Role of the Journalist in an age of instant communication: Freedom AND Responsibility.

I. Begin with reading and discussing Wes Gallagher's essay from Who Am I? "The Newsman: Society's Lonesome End".

II. Explain the historical background for:

A. Our freedom of the press today and

B. Our theory of Social Responsibility (Schramm, et, al, Four Theories of the Press)

Assign from Readings in Mass Media: Milton's Areopagitica, Jefferson's "A Free Press in a Democracy", Andrew Hamilton's "Defense of J.P. Zenger", Tebbel's "Global Freedom of the Press: A Slow Strangulation".

III. Discuss censorship, editorial judgment, ethics, objectivity, criticisms of the press, power of the press, "media" as scapegoat, also the "new journalism"

Read excerpts from Daniel P. Moynihan's "The Presidency and the Press" in Commentary, February 1971. Discuss. Also from the Bulletin of the ASNE November-December '70, Harry Ashmore's "A Case for Professionalism" and from the Columbia Journalism Review Tom Wicker's "The Greening of the Press" (May/June '71)

IV. Cite examples of the power of the press as time permits. Several interesting accounts in Mott's Hist. of Journalism, also Tebbel.

V. Summary theme due on one of the readings.

Week 3

Lectures on the development of various media forms in America. Class take notes.

I. History of newspapers.

II. Development of magazines.

III. Film as Communication medium.

IV. Broadcasting (Read in Edge of Awareness "TV Shows are not supposed to be good".

Assign at beginning of week Autobiography of Lincoln Steffens for outside reading.

Week 4

I. Finish history of the media background material, and test students.

II. Read Introduction to An Eye for People.

III. Use Life film "The Tall Man" either here or at end of Week 11.

IV. Go into "Audience and Effect"Unit in Readings in the Mass Media. Emphasis on interesting, accurate writing--thorough, concise, clear, and original!

V. Write characterization theme on Lincoln Steffens (qualities of a journalist).

Weeks 5 and 6

Newswriting as a form of composition. Readings every day from "Audience and Effect" Unit of Readings.

I. Writing practice in class.

II. Bring in examples of news stories from Tribune, etc.

Weeks 7 and 8

Reporter's job involves more than writing. Writing is only final stage.

I. Study interviewing, researching, finding and quoting sources (Review Wicker).

II. Discuss Steffens' methods. Use examples from Time and other sources, showing how much digging is necessary to get story.

II. Practice speech coverage, composite stories.

Week 9

Feature writing, including sports features

I. Read An Eye for People. Find examples of good descriptions of people.

II. Read Gay Talese excerpt from The Kingdom and the Power in Readings. Use as basis for theme on Point of View as described in Writing Themes About Literature.

Week 10

Editorials and Opinion polls.

I. Review press leadership responsibility.

II. Write editorials and polls.

Week 11

Typography and Layout of newspapers and magazines.

I. Cover headlines, graphic effects, cutlines, photography as time permits.

Week 12

Production techniques as time permits.

Review.

Resource Materials

Adams and Stratton, Press Time
Alsop, Joseph and Stewart, The Reporter's Trade (Reynal, N.Y.1958)
Arnold, Edmund C., Functional Newspaper Design (Harper & Row 1969)
Ink on Paper (Harper & Row 1963)
Barnouw, Erik, Mass Communication: Television, Radio, Film, and Press (Holt, N.Y. 1956)
Berger, Meyer, Meyer Berger's New York (Random House, 1960)
Birmingham, Frederic A. (Ed.) The Writer's Craft (Hawthorn 1966)
Brucker, Herbert, Journalist: Eyewitness to History (MacMillan, N.Y. 1962)
Canham, Erwin D., Commitment to Freedom: The Story of the Christian Science Monitor (Houghton Mifflin, Boston, 1958)
Cater, Douglass, The Fourth Branch of Government (Houghton Mifflin, Boston, 1959)
Catledge, Turner, My Life and the Times
Charnley, Mitchell V. Reporting (Holt, N.Y. 1966)
Cooper, Kent, Kent Cooper and the Associated Press (Random House, N.Y. 1959)
Deer, Irving and Harriet A., The Popular Arts, A Critical Reader Scribner's N.Y. 1967)
Emery, Edwin, Ault and Agee, Introduction to Mass Communications (Dodd, Mead & Co.)
English, Earl and Clarence Hach, Scholastic Journalism
Feldman, The Student Journalist and Legal and Ethical Responsibility (Richards Rosen, N.Y.)
Freidrich, Otto, Decline and Fall: Story of the Saturday Evenine Post
Hayakawa, S.I., Language in Action
Hoopes, Ned E. (Ed.) Edge of Awareness: 25 Contemporary Essays (Dell paperback)
Who Am I? Essays on the Alienated (Dell paperback)
Kirschner, Allen and Linda, Readings in the Mass Media (3 Vols.--Film, Journalism, and Radio and Television -- Odyssey Press PB 1971)
Kobler, John, Luce, His Time, Life, and Fortune (Doubleday, N.Y. 1968)
Krock, Arthur, Memoirs: Sixty Years on the Firing Line (Funk & Wagnalls, N.Y. 1968)
Larrabee, Eric, The Self-Conscious Society (Garden City, 1960)
Leibling, A.J. The Press (Ballantine PB, 1964)
Mailer, Norman, Armies of the Night (New Amer. Library, N.Y. 1968)
Miami and the Siege of Chicago (New Amer.Library, N.Y.1968)
McLuhan, Marshall, The Medium is the Message
Understanding Media
Moyes, Norman B. and David Manning White, Journalism in the Mass Media (Ginn, 1970)
Mott, Frank L. American Journalism (MacMillan, N.Y. 1962)
Peck, Richard, Leap Into Reality: 30 Contemporary Essays (Dell, 1971)
Peterson, Theodore, Magazines in the 20th Century (Houghton Mifflin, 1968)
Rivers, William L., The Adversaries (1970)
The Opinionmakers (Beacon Press,Boston,1965 (PB)

Siebert, Fred, Peterson and Schramm, Four Theories of the Press (U. of Ill., Urbana, 1963)

Strunk and White, Elements of Style

Swanberg, W.A., Citizen Hearst (Scribner's N.Y. 1961)
Pulitzer (Scribner's, N.Y. 1967)

Talese, Gay, New York Times: The Kingdom and the Power (World Pub. Co., Cleveland, 1969)

Tebbel, John, The American Magazine, A Compact History (Hawthorn Books, N.Y. 1969)
The Compact History of the American Newspaper (Hawthorn Books, 1963)

Van Laan, Thomas V. and Robert B. Lyons (Ed.) Language and the Newsstand (Scribner, N.Y.)

Ward, William G., The Student Journalist and Common Story Assignments (Richards Rosen 1971)

Wood, James Playsted, Magazines in the United States (Ronald, N.Y.1956)

BASIC READING II

A14
Phase 1-3

Course Description

Basic Reading Skills is an individualized program to help the student read with less difficulty...Vocabulary, comprehension, study and listening skils will be studied as an aid to reading improvement.

Achievement Level

The student should have a desire to improve his reading ability and should be reading below the tenth grade level. Other factors to be considered are test scores, past performance, and teacher observation. Because of the individualization of the program, class size should be held at an absolute maximum of 18.

Objectives

1. To develop individual success for each student at his level
2. To develop comprehension
3. To develop word attack skills
4. To increase sight and auditory vocabulary
5. To develop a positive approach to study habits and skills
6. To encourage reading for pleasure

Chief Emphasis

A reading test will be given initially so that individual instruction with graded materials can be stressed. Special emphasis will be placed on the remediation of specific reading difficulties.

Materials

Tactics II
EDL Controlled Reader, filmstrips and manuals
EDL Listen and Read Tapes GL
The Way It Is
Better Reading
Scope; Spotlight; Countdown; Sprint
Gates Survey
EDL Study Skills

Course Outline

Week I

I. Introduce course; explain log; explain reading test; go to library to select books.

II. Diagnostic test, Gates Survey

III. Handout sheet "When You Study, Do You", orally; Introduce SQ3R.

IV. Introduce EDL Study Skills Orientation Kit.

V. Check logs; begin individual conferences.

Week 2

I - III. Continue to assign individual work.

IV. Tape 1

V. Log Check; free reading

Weeks 3, 4, 5, 6, 7, 8, 9, 10, and 11

I. Record listening skill from "The Way It Is".

II. Individual work.

III. EDL Study Skills.

IV. Tape.

V. Log check.

Week 12

I. Finish individual work.

II. Post test, Gates Survey.

III - V. Individual progress conferences and final log check.

Suggested Approaches and Teaching Aids

1. Every Friday is free reading day and log check.
2. Use Tactics II cards orally.
3. Use any supplementary handout sheets.
4. Break the routine with word games; (i.e.) ghost, match game, password; various spelling bees; bingo, baseball, and crossword puzzles.
5. Do most work orally.
6. Establish a routine to insure efficiency.
7. Always be aware of the poor reader who cannot and will not read aloud in class. He must not be forced to read!

8. Have a classroom helper from study hall.
9. Use all extra material on an individual basis; The Way It Is, Better Reading, EDL Controlled Reader material; Spotlight, etc.
10. All extra time in class is to be spent on individualized work.
11. Use file folders for each student's work.
12. Use analogies for BRII at any point. Do at least 8 in the 12 weeks.
13. Grading is on an individualized basis. Each student will be graded according to his performance in class and on his homework log.
14. Use Sprint and Countdown as class work.

WHEN YOU STUDY, DO YOU

	Not Very Often	Some-times	Very Often
1. Work at the same time every day? Setting a "study hour" each day--and keeping it--is important.	☐	☐	☐
2. Work in the same place every day? Have a place where you go just to study.	☐	☐	☐
3. Have a table and chair to work on? You need space to lay out your books and papers in an orderly manner. You need a good, solid surface on which to work so your handwriting will be good and clear.	☐	☐	☐
4. Have a good light where you work? If you do not work by daylight, be sure to have a good light. Make sure it shines on your book and paper but not in your eyes.	☐	☐	☐
5. Work completely away from the TV or radio? You can't watch TV and study--unless you have two heads. Nor can you listen to the TV or radio playing in the next room and study at the same time. Give both TV and your studies your full attention--at different times.	☐	☐	☐
6. Give yourself a break? After you've worked--really worked--for about 30 minutes, get up and move around for 2 or 3 minutes. Then you can go back to work with a fresh start.	☐	☐	☐
7. Use SQ3R every day? Look over all the work you have to do for tomorrow AND for your longer range projects such as notebooks, compositions, and the like. Then settle down to the hardest assignment first.	☐	☐	☐

SURVEY the assignment. Find where it starts and stops. Then page slowly through it to get a general idea of what it's all about. As you page through the assignment, ask
QUESTIONS about the pictures and the headings. If you will spend 2 or 3 good minutes doing this, you'll be much better able to
READ your assignment. Start back at the beginning. Read all the way through it. Read the harder parts more slowly. If your teacher has asked you to remember a part especially well, use your last two steps--REVIEW and RECITE.
Don't forget to use SKIMMING when you're looking for special information.

Analogy: Basic Reading II

Write three parts on the board or overhead and have the student suggest the fourth part. More than one answer is acceptable in many cases.

1. smiling:laughing: frowning:crying
2. humming:singing: whispering:talking or shouting or yelling
3. cheerfulness:grinning: sadness:frowning
4. happiness:laughing: sadness:crying
5. purring:meowing: growling:barking
6. tinker:metal: rustle:paper
7. lullaby:baby: (any song type):teenager
8. bassinet:baby: crib:child
9. couch:sofa: davenport:______________
10. ladder:stairs: escalator:elevator
11. swing:cradle: rock:chair
12. bed:sleeping: couch:sitting
13. eyelid:eye: shutter:camera
14. bedspread:bed: frosting:cake
15. glove:hand: sock:foot
16. north:south: east:west
17. right:left: high:low
18. wave:ocean: ripple:puddle
19. shell:turtle: skin:man
20. drink:fish: eat:pig or bird
21. fry:chicken: roast:turkey
22. letters:words: ___________:____________
23. jokes:laughter: ___________:_____________
24. brother:sister: father:mother
25. father:son: mother:daughter
26. uncle:aunt: father:mother
27. sunset:evening: sunrise:dawn
28. midnight:noon: night:day
29. reindeer:Christmas: rabbit:Easter
30. sly:fox: meek:lamb
31. ankle:foot: wrist:hand
32. toes:feet: fingers:hand
33. knees:legs: elbows:arms

34. orange:grapefruit: lemon:lime
35. plum:peach: pear:pineapple
36. loops:belt: holes:buttons or hooks:eyes
37. dwarf:giant: small:large
38. colt:calf: horse:cow
39. kitten:puppy: cat:dog
40. Saturday:Monday: Wednesday:Friday
41. January:June: winter:summer
42. May:October: Spring:Fall
43. dozen:twelve: decade:ten
44. men:women: man:woman
45. many:few: more:less
46. yesterday:today: past:present
47. today:tomorrow: present:future
48. yesterday:tomorrow: past:future
49. auto:automobile: bike:bicycle
50. winter:summer: fall:spring
51. winter:cold: summer:hot
52. April:showers: May:flowers
53. black:white: Negro:caucasian
54. yellow:red: Oriental:Indian
55. brown:tan: black:grey
56. rodeo:cowboy: stage:actor or fair:farmer
57. ski:slope: skate:rink
58. football:field: basketball:court
59. wrestling:mat: swimming:pool
60. baseball:diamond: football:field

DEVELOPMENTAL READING

A15
Phase 3-5

Course Description

Developmental Reading is for the above average student who wishes to improve reading, study, and vocabulary skills particularly needed for success at the college level. The focal points in this course will be efficiency in reading and the development of analytical reading skills. The student will learn to adapt his reading rate to the purpose in reading and to the difficulty or ease of the material.

Achievement Level

The student should be reading above the twelfth grade level. Students below this level should consider Reading Techniques.

Objectives

1. To broaden the student's reading vocabulary
2. To develop critical and comparative comprehension ability
3. To develop various reading speeds such as purposeful rate, skimming and scanning
4. To develop independence in learning situations
5. To reinforce outlining, notetaking, and other organizational methods for use at the college level

Chief Emphases

This course is designed so that the student will enhance his ability to function competently at the college level with reference to the reading and study demands experienced in that community.

Materials

Brown: *Efficient Reading*
Sack and Yourman: *100 Passages to Develop Reading Comprehension*
Sack and Yourman: *How to Develop a College Level Vocabulary*
Atlantic Monthly Educational Edition
Reader's Digest Educational Edition
Greene: *Word Clues*
Hardwick: *Words are Important*, fourth and fifth books
Word Games, Bk. 3
Reading Accelerators
Controlled Reader and film strips KL

Course Outline

Week 1

I. Give an explanation of the course

   A. Notebook for log and vocabulary

   B. Two vocabulary lessons a week with tests on Tuesday and Friday

   C. One-half hour reading per night

   D. Extra credit: words from Word Clues or Words are Important, sentences and/or definitions

II. Administer Reader's Digest Vocabulary Test E

III. Administer timed reading test from Efficient Reading, Exercise 25, 21; take test; organize file folders and charts, 3 x 5 cards; show fixation points. Do exercise p. 194 and exercise p. 202 after reading exercises.

IV. Do passages 1, 2, 21, 22, 100 Passages to Develop Reading Comprehension. Read timed reading 1, Efficient Reading; do exercise on the back of the test page; begin analogies.

V. Take vocabulary test 1. Read and time exercise 2, Efficient Reading. Read in books; illustrate the use of the accelerator.

Week 2

I. Read exercise 3, Efficient Reading. Do passages 28, 29, 31, 32, 100 Passages to Develop Reading Comprehension. Explain techniques on how to read faster.

II. Read exercise 4, Efficient Reading, (optional use of accelerator). Give vocabulary test 2. Work with analogies.

III. Read timed exercise 5, Efficient Reading. Do passages 33, 34, 41, 42, 100 Passages to Develop Reading Comprehension. Work with analogies.

IV. Introduce Atlantic Monthly Educational Edition. Read timed reading 6, Efficient Reading.

V. Read timed reading 7, Efficient Reading. Give vocabulary test 3. Read in books.

Week 3

I. Read timed reading 8, Efficient Reading. Discuss logical thinking and pass out handouts.

II. Read timed reading 9. Give vocabulary test 4. Work with analogies.

III. Read timed reading 10. Review logical thinking.

IV. Read timed reading 11. Discuss propaganda techniques. Assign to gather examples of propaganda.

V. Give vocabulary test 5. Read timed reading 12. Read in books.

Week 4

I. Read timed reading 13. Do passage 63, 100 Passages to Develop Reading Comprehension. Work with analogies.

II. Read timed reading 14. Give vocabulary test 6. Go over assignment of week 3, day 4.

III. Read timed reading 15. Do passage 64, 100 Passages to Develop Reading Comprehension. Work with analogies.

IV. Read timed reading 16. Discuss the treatment of controversial topics. Read examples.

V. Read timed reading, fourth week check, exercises 38 and 45. Give vocabulary test 7.

Week 5

I. Read timed reading 17. Do passage 66, 100 Passages to Develop Reading Comprehension.

II. Read timed reading 18. Give vocabulary test 8. Discuss knowing the central idea and outlining.

III. Read timed reading 19. Do passage 67, 100 Passages to Develop Reading Comprehension. Practice finding the central idea and outlining.

IV. Read timed reading 20. Do passage 68, 100 Passages to Develop Reading Comprehension. Review central idea and outlining. Begin allusions.

V. Read timed reading 22. Give vocabulary test 9. Read in books.

Week 6

I. Read timed reading 23. Do passage 69, 100 Passages to Develop Reading Comprehension. Hand out examples of allusions.

II. Read timed reading 24. Give vocabulary test 10. Review central idea. Practice precis writing.

III. Read timed reading 26. Do passage 70, 100 Passages to Develop Reading Comprehension. Review precis writing.

IV. Read time reading 62. Discuss reading for objective analysis and personal interpretation.

V. Check notebook; give vocabulary test 11. Read.

Week 7

I. Read timed reading 27. Do passage 72, 100 Passages to Develop Reading Comprehension. Work with analogies.

II. Read timed reading 28. Give vocabulary test 12. Practice finding the central idea.

III. Read timed reading 29. Do passage 73, 100 Passages to Develop Reading Comprehension.

IV. Read timed reading 30. Study word families and history.

V. Read timed reading 31. Give vocabulary test 13. Read.

Week 8

I. Read timed reading 32. Do passage 88, 100 Passages to Develop Reading Comprehension. Compare and contrast meanings and usages of words.

II. Read timed reading 33. Give vocabulary test 14. Continue study of meanings and usages of words.

III. Read timed reading 34. Do passage 92, 100 Passages to Develop Reading Comprehension. Work with analogies.

IV. Read timed reading 35. Discuss and give examples of multiple meanings of words.

V. Give timed reading exercise to check a three-fourths mark, exercises 51 and 56. Give vocabulary test 15.

Week 9

I. Read timed reading 36. Do passage 93, 100 Passages to Develop Reading Comprehension. Discuss and give examples of words in context.

II. Read timed reading 36. Give vocabulary test 16. Study further words in context.

III. Read timed reading 39. Do passage 94, 100 Passages to Develop Reading Comprehension.

IV. Read timed reading 40. Discuss and give example of figurative speech and idioms.

V. Read timed reading 41. Give vocabulary test 17. Read.

Week 10

I. Read timed reading 42. Work with analogies, figurative speech and idioms.

II. Read timed reading 43. Give vocabulary test 18. Begin synonyms and antonyms.

III. Read timed reading 44. Continue synonyms and antonyms.

IV. Read timed reading 46. Do passage 95, 100 Passages to Develop Reading Comprehension.

V. Read timed reading 47. Give vocabulary test 19. Read.

Week 11

I. Read timed reading 48. Do further study of words in context.

II. Read timed reading 49. Give vocabulary test 20. Review central idea and precis writing and outlining.

III. Read timed reading 50. Do passage 98, 100 Passages to Develop Reading Comprehension.

IV. Read timed reading 53. Discuss and give examples of reading satire and humor.

V. Read timed reading 54. Give vocabulary test 21. Begin discussion on critical reading.

Week 12

I. Read timed reading 55. Do passage 100, 100 Passages to Develop Reading Comprehension. Study further critical reading, understanding and interpreting fiction and nonfiction.

II. Read timed reading 57. Give vocabulary test 22. Discuss further evaluating as one reads.

III. Give post Reader's Digest Vocabulary test F.

IV. Give post timed test 52 and 64.

V. Give final vocabulary test from vocabulary book. Check notebook.

Suggested Approaches and Teaching Aids

1. Selections 58, 59, 60, 61, 63, 65, 66, 67, 68 from Efficient Reading may be substituted for any of the timed readings except 21, 25, 38, 45, 51, 52, 56, 62, and 64.

2. Supplement with handout sheets and word games.

3. The Reading Accelerator can be used with any time reading selection except the ones that the pacing aids on pages 299 through 302 are used.

4. Use the Controlled Reader on an individualized basis.

5. All extra time in class should be used for reading in extra books.

6. Use Atlantic Monthly and Reader's Digest to present word study, allusions, figurative speech, outlining, interpretative and critical reading, controversial reading, etc.

DEVELOPMENTAL READING

A15
Phase 4-5

Course Description

Developmental Reading is a course designed for the superior student who desires to improve those reading skills, study skills, and listening skills particularly needed for success at the college level. The focal points in this course will be efficiency in reading, the development of analytical reading skills and vocabulary as used on the college entrance exams.

Achievement Level

The student should have a desire to advance significently his abilities as well as his reading efficiency. He should be reading above the twelfth grade level. Students below this level should consider Individualized Reading or Basic Reading II.

Objectives

1. To broaden the student's reading vocabulary
2. To develop critical and comparative comprehension ability
3. To develop various reading speeds such as purposeful rate, skimming and scanning
4. To develop independence in learning situations
5. To reinforce outlining, note taking, and other organizational methods for use at the college level.

Chief Emphases

The course is designed so that the student will enhance his ability to function competently at the college level with reference to the reading and study demands experienced in that community.

Materials

Brown: Efficient Reading
Diederick and Carlton: Vocabulary for College D
SRA Reading Accelerators
Reader's Digest Vocabulary Test E and F
Wright: Reading for Comprehension

Course Outline

Week 1

I. Explain course in terms of Course Description, Objectives, personal growth and goals; go to the library to select a book for outside reading (see Suggested Approaches 4); use handout "Reading".

II. Go to the library to read critiques and book reviews from magazines: Atlantic, Harpers, Saturday Review of Literature, Life, etc.

III. Administer Reader's Digest Vocabulary Test E; read in books.

IV. Administer pre-timed reading test from Efficient Reading, exercises 25 and 21, take quizzes for comprehension check; organize a file folder for each student.

V. Administer pretest from Vocabulary for College D; collect first critiques, 200 pages read; read in books.

Week 2

I. Use handout, "Book Review Information", emphasize points to improve the students' critiques; read the rest of the hour in library books.

II. Explain about eye fixation points as suggested on pages 194 and 198 in Efficient Reading. Make up an index card and have the students practice with the technique of reading in phrases on Selection 1 in Efficient Reading; handout "How to Read Faster" can be used in this lesson also.

III. Explain the use of the Reading Accelerator as described in the manual. Practice on Selection 2 in Efficient Reading.

IV. Return College Vocabulary Pretest, (see Suggested Approaches 5); take timed reading Efficient Reading 34; read in books.

V. Explain analogy 1; collect critiques, 400 pages; read.

Week 3

I. Discuss "Triple S to Versatility", read.

II. Begin timed vocabulary, 30 seconds to complete a list of 25 words for synonyms; analogy 2.

III. Do paced reading selection as described on page 299 in Efficient Reading, take quiz (see Suggested Approaches 7); read.

IV. Timed vocabulary; analogy 3; read.

V. Use the Reader's Digest to practice some skimming and scanning, vocabulary and current interest timed reading, see page 192 in Efficient Reading; collect critiques; read.

Week 4

I. Introduce "Reading One" from Reading for Comprehension; Timed vocabulary; read.

II. Lecture on note taking, discuss different methods, (see Suggested Approaches 8); read.

III. Paced reading Efficient Reading 16, quiz; read.

IV. Orally, Efficient Reading 30, spelling bee; read.

V. Use Reader's Digest as before; read; collect critiques.

Week 5

I. "Reading Two" from Reading for Comprehension; timed vocabulary; read.

II. Analogy, SAT 1; read.

III. Paced reading, Efficient Reading 61, quiz; read.

IV. Timed reading Efficient Reading 57, quiz; read.

V. Use Reader's Digest as before; read; collect critiques.

Week 6

I. "Reading 3" from Reading for Comprehension; timed vocabulary; analogy SAT 2; read.

II. Begin main ideas from "Supporting and Non-supporting Paragraphs"; read.

III. Paced reading, Efficient Reading 47; quiz; read.

IV. "Reading 4", Reading for Comprehension; timed vocabulary; timed reading Efficient Reading 29, read.

V. Use Reader's Digest as before; read; collect critiques.

Week 7

I. Read Efficient Reading 45, quiz, discuss merits of good listening; read.

II. "Reading 5"; timed vocabulary; analogy SAT 3; read.

III. Paced, Efficient Reading 6; quiz; read.

IV. Timed, Efficient Reading 24; read.

V. Reader's Digest as suggested; read; collect critiques.

Week 8

I. "Reading 6", timed vocabulary' analogy SAT 4; read.

II. Paced, Efficient Reading 62, quiz; read.

III. "Supporting and Non-supporting Paragraphs"; read.

IV. Timed, Efficient Reading 51, quiz; read.

V. Reader's Digest as suggested; collect critiques; read.

Week 9

I. "Reading 7"; analogy SAT 5; read.

II. Paced, Efficient Reading 12, quiz; read.

III. "Reading 8"; timed Efficient Reading 43; read.

IV. "Supporting and Non-supporting Paragraphs"; read.

V. Reader's Digest as suggested; collect critiques; read.

Week 10

I. "Reading 9"; analogy SAT 6; read.

II. Paced, Efficient Reading 23, quiz; read.

III. "Reading 10"; timed reading Efficient Reading 54; read.

IV. Read and discuss Efficient Reading 56; read.

V. Reader's Digest as suggested; collect critiques; read.

Week 11

I. "Reading 11"; analogy SAT 7; read.

II. Paced, Efficient Reading 48, quiz; "Reading 12"; read.

III. "Reading 13"; analogy SAT 8; read.

IV. Timed Efficient Reading 42, quiz; Reading 14; read.

V. Reader's Digest as suggested; collect critiques; read.

Week 12

I. Discuss week's activities; "Reading 14"; analogy SAT 9.

II. Post timed reading, Efficient Reading 52 and 64.

III. Post Reader's Digest Vocabulary Test F.

IV. Post Vocabulary for College D.

V. Return all test results and discuss progress and merits derived from the class; record all books read; organize file folders.

Suggested Approaches and Teaching Aids

1. Use selections 21, 15, 38, 45, 51, 52, 56, 62, 64 as controlled time reading tests.

2. Use the index card or reading accelerator for practice reading and timed readings.

3. Use one half the period for reading in books so that the student can practice his reading speed and the teacher can have the opportunity to work with each student in terms of his weakness in vocabulary, speed, or comprehension.

4. Two hundred pages a week is required. The critiques should have author, title, and number of pages in the book recorded for record keeping.

5. The College Vocabulary can be used as independent work with the student asking for an individual lesson test at his option during the reading time and taking the post vocabulary test with the understanding he must make a higher score than on the pretest. Another method would be to go over two lessons a week with discussions and tests. This could be substituted for in class reading time.

6. All timed readings should be recorded for progress in speed and comprehension on either a graph or progress sheet similar to page 293 in Efficient Reading.

7. If a student completes the paced exercise before the pacing is finished, record his time so that he can figure his own wpm. Preview the paced selections for the students.

8. Have a guest lecturer for practice in notetaking. Use the overhead to illustrate the different methods used in the class. Suggest improvements.

9. Selection 46 in Week 7 can be read orally or paced and then discussed.

10. Reader's Digest suggestions:

    A. Skimming practice on the "Press Section".

    B. Analogy races

    C. "Word Power" to introduce new words, origins and pronunciation

    D. Comprehension or scanning on timed readings

    E. Critical analysis

    F. Organizational techniques such as outlining

11. Discuss the types of writing as they are presented in the quizzes after the Efficient Reading exercises.

References

Stroud, James B., Ammons, Robert B., Bammon, Henry A., Improving Reading Ability, Appleton Century-Crafts, Inc. New York, 1956

INDIVIDUALIZED READING

A16
Phase 1-5

Course Description

Individualized Reading is a course in which the student will be permitted to read -- in the classroom -- books that interest him. The student should be encouraged to develop a wide variety of reading interests and to delve more deeply into the reading with the teacher's guidance. To evaluate progress a daily record of reading experiences with comments will be kept in a notebook.

Achievement Level

This course is designed for the student (whatever his "level" of reading) who would like to extend his background in various types of reading. However, the student must be able to enjoy reading as well as comprehend a full length novel or novelette.

Objectives

1. To develop the student's understanding and appreciation of various kinds of reading
2. To help the student relate what he reads to other material he has read and experienced
3. To provide an opportunity for the student to pursue literary interests that have heretofore not been available to him
4. To stimulate a desire in the student to raise the maturity level of his reading
5. To open new awareness of literature to each student

Chief Emphases

Individualized Reading enphasizes the personal reading interest and development of the student.

Materials

Many paperbound books

Reference books and Pamphlets:

- Books for You
- Books to More Mature Reading
- Reading Ladders for Human Relations
- Patterns in Reading
- Books for the Teen-Age
- Book Bait
- Hooked on Books

Manilla folders

Course Outline (12 Weeks)

The following procedure is followed consistently throughout the course, after each student has completed a questionaire designed to give some indication of his reading interests and reading level.

1. Students sign for individual conferences with the teacher.
2. Students read during the classroom period.
3. When a student finishes a book, he selects another from the classroom collection or from the school library.
4. Conferences are held in a separate glass-enclosed consultation --observation room, if available, or in the back of the room, in order that nothing interferes with the students' reading.
5. Through these conferences, the student is encouraged to deepen, then widen his reading interest, noting the direction and growth of his reading maturity.
6. Each student keeps a running record of his reading (titles, pages, and comments) in a small spiral-ring notebook.
7. Each conference results in the student answering a question about, or indicating an opinion of, a particular aspect of the book such as characterization, handling of theme, comparison to another book, etc. These will be entered in the notebook.

Suggested Approaches and Teaching Aids

1. The most important activities are individual reading and student-teacher book conferences.
2. Following each conference, the students should be encouraged to write about some aspect of the book he has read.
3. Occasional panel discussions or debates may be held involving students who have read the same book, or who have read around a common theme, subject, or author. Small group discussions (involving only the teacher and those students with similar reading experiences) may be held in a separate consultation room at any time mutually convenient for the teacher and the students involved.
4. Students who wish to increase their reading speed might be encouraged to work with a reading accelerator or directed to a reading skills class.
5. Jones Book-A-Day Tests (Box 345, Ft. Meade, South Dakota 57741) may be useful for occasional spot-checks on general comprehension.

6. Evaluation: The capabilities of each student and his previous reading experiences should be considered in determining grades. Factors in grading should include the number of books read, the level of each book, and the quality of conferences and notebooks.

7. Teacher Preparation and Attitude: The teacher must have read or skimmed the books the students read; he must be able and willing to capitalize upon the student's interest and ability in recommending a book; he must resist the temptation to present any planned classroom activity which prevents individual reading and book conferences; and he should leave each conference feeling the student has gained a clearer understanding of the book and his program.

8. A reading project could be completed as an out-growth of the student's interests and previous patterns of reading. He chooses an author, theme, or genre in which he is particularly interested and then writes an analysis of his chosen topic. Students should be told about the project at the beginning of the course, but should not be encouraged to begin active work until near the middle of the course. Projects have focused upon such topics as:

    a. The Black Man in White America
    b. Future Societies as Seen Through the Eyes of Science Fiction Writers
    c. The World of John Steinbeck
    d. The Darkest Corner of the Mind: A Study of the Mentally Disturbed
    e. The Western Hero: Fact or Fiction?
    f. War and Its Effect on Man
    g. The Disadvantaged in America

STUDENT QUESTIONNAIRE

Name____________________________________ Grade ______ Age__________

Home Room__________Have you read any books lately for pleasure?__________

If so, what did you read?______________________________________

How do you feel about reading? Enjoy it very much?_____Moderately so?____

_____Dislike it?__________Do you have trouble with words?___________

Do you have trouble finding books that interest you?______________

What do you consider an interesting book?______________________

Name one or two of the best books you have ever read_______________

_____________________________________What others have you especially

enjoyed?____

How do you select the books you read? Do you get help from the teacher?___

__________ the librarian?_____________friends?________parents?________

Do you get ideas from paperback racks?_______books made into movies?______

by browsing?____________card catalogue?__________

What magazines come regularly to your home?_____________________

Which ones do you read?______________________________________

Do you read others at school?_________________Which ones?__________

Does your family subscribe regularly to a newspaper?_____ Which one or ones?

____

What portions of the paper do you read?________________________

_________________________________Do you have an encyclopedia at home:__

Which one?____

Do you have a quiet spot at home where you can sit and read?___________

Does television or radio interfere with your reading?______________

Approximately how many hours a day do you watch TV?_______________

Name your favorite programs____

Do you see many movies?__________________Name one or two that you foond

especially interesting____

What are your hobbies or special interests?__________________________

What books that you have heard of would you especially like to read during

the semester?____

READING FOR PLEASURE AND ANALYSIS

A16
Phase 1-5

Course Description

Reading for Pleasure and Analysis is a course in which the student will be permitted to read -- in the classroom -- books that interest him. The student should be encouraged to develop a wide variety of reading interests and to delve more deeply into the reading with the teacher's guidance. To evaluate progress a daily record of reading experiences with comments will be kept in a notebook. A contract grade system will be employed.

Achievement Level

This course is designed for the student who needs to expand his reading ability; however, any student who would like to extend his background in various types of reading can benefit from this course.

Objectives

1. To develop the student's understanding and appreciation of various kinds of reading
2. To help the student relate what he reads to other material he has read and experienced
3. To provide an opportunity for the student to pursue literary interests that have heretofore not been available to him
4. To stimulate a desire in the student to raise the maturity level of his reading
5. To open new awareness of literature to each student
6. To allow the student to read what he wishes to read at his own pace
7. To have the student determine his own grade, or goals, through a contractual agreement

Chief Emphases

Reading for Pleasure and Analysis emphasizes the personal reading interest and development of the student.

Materials

Various paperbacks
Contract grade agreement sheet
Reading questionaires
Folders
AEP Paperback Book Clubs

Course Outline

Week 1

I. Familiarize students with available resources.

II. Explain contractual agreement process.

III. At the end of the week have the contracts let and signed.

Weeks 2-12

I. Students read during the classroom period.

II. Each student keeps a running record of his reading (titles, pages, and comments) in a notebook.

III. Students sign for individual conferences with the teacher.

IV. When a student finishes a book, he selects another from the classroom collection or for the material center and library.

V. Through each conference, the student is encouraged to deepen, then widen his reading interest, noting the direction and growth of his reading maturity.

VI. Each conference results in the student answering a question about, or indicating an opinion of, a particular aspect of the book such as characterization, handling of theme, comparison to another book, etc. These will be entered in the notebook.

Suggested Approaches and Teaching Aids

1. The most important activities are pleasurable and individual reading and student-teacher progress conference.

2. The contracts for reading will be established on the following pattern:

   A - 125 pages per week
   B - 100 pages per week
   C - 75 pages per week
   D - 60 pages per week

   In addition students contracting for an A or a B will complete one written book report during the last six weeks of the course.

3. The six weeks grade will be determined by fulfillment of the contract requirements for five weeks.

4. Because the phase for this course might attract an above average reader, the contract requirement for pages per week can be adjusted to suit the individual ability of the student.

5. Also included in this course might be a mention of the importance of daily attendance and its effect on the contract requirements.

AMERICA AND THE AMERICANS

A41
Phase 3-4

Course Description

This course explores America and its people as seen in its various art forms and literature. The course is divided into four units: the first emphasizes America's musical environment ranging from jazz to contemporary music; the second America's pictorial environment including art and photography. Architecture and the physical environment comprise the third; the fourth America's two major themes in literature--The Puritan Tradition and The American Ideal--as seen in the prose and poetry of American writers. The student will discuss selections from America and the Americans, The American Dream in Literature, The Scarlet Letter, and Babbitt as well as various recordings, filmstrips, and tapes. Five writing experiences as well as a course project will be required.

Achievement Level

The student should possess some insight into the culture and heritage of America. He should be aware of trends in art, music, literature, and environment.

Objectives

1. To intensify the student's awareness of his cultural environment

2. To expand the awareness of the student to the American Way of Life

3. To motivate the student to become more actively concerned about his cultural heritage

Chief Emphases

America and the Americans focuses upon student discussion and evaluation of his physical, musical, pictorial, and literary environment.

Course Outline

Weeks 1, 2, and 3 America Defined

I. Introduce purpose, emphases, and scope of course.

II. Allow students to select projects (Suggested Approaches). Dates due should coincide with the discussion in class.

III. Assign workbook or independent reading assignment (Suggested Approaches) due beginning of Week 12.

IV. Discussion - What is America? Who are Americans?

A. Selected Readings

1. American Dream in Literature - "Prologue", pp. 3-11; "America Defined", pp. 11-63.

2. America and the Americans - "Forward", pp. 8-11; "E Pluribus Unum", pp. 11-43; "Paradox and Dream", pp. 32-41; "Genus Americanus", pp. 84-97.

3. United States In Literature - selections from "Settling the Seaboard", pp. 23-61; "Moving Westward", pp. 61-97; "From Many Distant Countries", pp. 97-172.

Weeks 4, 5 and 6 America and Its Faith Musical Environment

I. What are America's Ideals and Principles?

A. Selected Readings

1. American Dream in Literature - "The American and His Faith", pp. 63-107.

2. America and the Americans - "Government of the People", pp. 43-50; "The Pursuit of Happiness", pp. 111-143.

3. United States In Literature - selections from "The Price of Liberty", pp. 179-227; "The Pursuit of Happiness", pp. 227-286.

II. Discussion - Why do people like music? What kinds of music are there? Which is your favorite kind of music? What music do you dislike?

A. Investigate problems and complications inherent in the concept of "taste".

B. "Discover" the principle of non-arguability of "taste".

III. Investigate and state elements characteristic of the following types of music:

A. Jazz - Bernstein, What Is Jazz?; Carr, Child's Introduction to Jazz; Hughes, Story of Jazz.

B. Folk - Songs of the American Scene, Bob Dylan's Greatest Hits, Pete Seeger's Greatest Hits, Sounds of Silence, and others.

C. Musical Commedy - The American Musical Comedy, The American Musical Theater, and selections from popular musicals.

D. Classical and Semi-Classical - Bernstein Explains Symphonic Music, 1812 Overture, Rhapsody in Blue, and others.

E. Contemporary - selected popular recordings.

Weeks 7 and 8 — American Belief in Justice — Pictorial Environment

I. Discussion - Justice and Its Application to Minorities

   A. Selected Readings

      1. American Dream in Literature - "The American Belief in Brotherhood and Justice", pp. 107-157.

      2. America and the Americans - "Created Equal?" pp. 69-83.

II. Discussion - Advantages of art and photography as a means of expression.

   A. Investigate and state elements of art and photography.

   B. Present photographic essay of South Bend.

   C. Selected films and filmstrips.

      1. Art in the United States

      2. Let's Look At A Painting

      3. The Red Balloon - 34 min.

      4. Grand Canyon - 29 min.

Week 9 — The American Purpose — Architectural Environment

I. Discussion - What are America's goals and aspirations?

   A. Selected Readings

      1. American Dream in Literature - "The American Purpose", pp. 157-212.

      2. America and the Americans - "Americans and the World", pp. 156-165.

II. Discussion - Role of architecture in American life. The problems of function and form.

   A. Photographic essay on architecture

   B. House floor plan — Projects

   C. Filmstrip - The Cities.

Week 10 — America and the Land — Physical Environment

I. Discussion - Man's need for and abuses of his natural resources.

Selected readings

1. America and the Americans - "Americans and the Land", pp. 143-155.
2. Selected films and filmstrips - Pollution, Beargrass Creek, Bulldozed America, and others.

Week 11 — America and Status

I. Discussion - The role of status in American life.
    A. Selected reading
        1. Sinclair Lewis, Babbitt.
    B. Selected films and filmstrips
        1. Status

Week 12 — Total Effect

I. Discussion - "Which Way America?"
    A. Selected Reading
        1. American Dream In Literature - "The World Still Moves Our Way", pp. 212-223; "Farewell Address", pp. 223-228.
        2. America and the Americans - "Americans and the Future", pp. 167-178; Afterword", pp. 221

II. Exchange workbooks (assigned week 1) for examination, comments and grades.

III. Have students present independent reading reports to class assigned week 1.

Suggested Approaches and Teaching Aids

1. Throughout the semester have the student keep a notebook in which he collects photographs, advertisements, poetry, articles, etc., from printed sources. These collected items should be selected as a matter of personal choice. At the end of the semester, the student will create from these clippings a personal "magazine".

2. Topics for panel discussions as well as written and oral reports might include:

    A. Growing Up In America
    B. Marriage in America
    C. The Mind of the American Establishment
    D. American Dream of Success
    E. American Social Conscience
    F. American Political Life
    G. For a Better America
    H. Morality and Religion in America
    I. The American in Foreign Lands
    J. The Man of Integrity
    K. The Lonely American

3. Take field trips to view local examples of outstanding architectural achievements; to hear concerts and to see stage or film musicals; and to art museums.

4. Encourage students to try painting and drawing, taking photographs, composing music, and producing movies.

5. Use essays from Ashley Montague's The American Way of Life as introduction to various units in the course.

6. Topics for course projects might include:

    A. Photographic essay of South Bend, emphasizing people, places, and architecture found in the community.

    B. Design a house floor plan using all techniques of form and function.

    C. Present various examples of famous American painters.

    D. Maintain bulletin board containing material of current class discussion.

    E. Illustrate various musical forms used in American music.

    The subject and extent of the course project should be determined by the students involved and should reflect their interest. The groups should be small and no more than one group should present the same project.

7. The Scarlet Letter may be included in weeks 4-6 if not previously taught.

AMERICAN LITERATURE I

A83
Phase 4-5

Course Description

This course presents an indepth survey of the American literary scene from the Puritan Tradition through the writings of Whitman.

Achievement Level

The student should be reading at the eleventh grade level or above. He should be able to analyze literature and to see an author's work in its appropriate historical context. He should be willing to read extensively in American literature from the past.

Objectives

1. To present American literature as a reflection of American life
2. To stress the worth and dignity of the individual
3. To foster in the student a sense of ethics and humanitarianism
4. To demonstrate that personal rights are coupled with and realized through responsibilities
5. To develop the ability to analyze literature and to appreciate the American literary and cultural heritage

Chief Emphases

The chronalogical development of American literature is the chief emphasis of this course with special attention given to Emerson, Thoreau, Hawthorne and Melville.

Materials

Adventures in American Literature (Harcourt, Brace)
Hawthorne - Scarlet Letter
Melville - Moby Dick
Four Short Novels of Herman Melville

Course Outline

Week 1 - PURITAN TRADITION

I. Present background information on religious dissent which lead to the Puritans coming to this country.

II. Read "Landing at Plymouth" discussing character of Bradford as example of religion as basis for thought of early Puritan leaders.

III. Assign reports on Puritan thought.

IV. Examine shorter works of such writers as Edward Taylor and Jonathan Edwards as illustrations of the Puritan spirit.

V. Explore the idea of revolt against Puritan intolerance through the study of Roger Williams.

Week 2 - REVOLUTION

I. Study work of Benjamin Franklin and contrast with Puritan style.

II. Study various forms of literature of Revolution, comparing and examining effectiveness of each in such works as speech by Patrick Henry, pamphlet by Thomas Paine, formal document: Declaration of Independence; satiric ballad, "Battle of the Kegs", broadside of Paul Revere.

III. Study propaganda as a technique as used in days of American Revolution and in modern times.

Weeks 3 and 4 - EARLY NATIONAL PERIOD

I. Read and consider the characteristics of the period following the Revolution until about 1830.

II. Read and discuss Washington Irving and his use of legends as basis for short stories as in "Devil and Tom Walker".

III. Study poetry of this early period as seen in the works of Bryant and Poe.

IV. Study Poe's definition of a short story and read "Fall of the House of Usher", examining his style and consistency of mood as seen in sensory details, situation, and symbolism.

Weeks 5, 6 and 7 - HAWTHORNE

I. Present background information on Hawthorne.

II. Read and analyze short stories by Hawthorne discussing use of contrast, foreshadowing and irony as seen in his work.

III. Read Scarlet Letter, considering Hawthorne's concept of sin and guilt. Refer to Puritan tradition, discussing traces found in modern thought.

Week 8 - THE TRANSCENDENTALISTS

I. Present background information on transcendental movement.

II. Read introductory material on Emerson and samples of his poetry and essays.

III. Read and discuss Thoreau's ideas as seen in selections from Walden and in essay "Civil Disobedience".

IV. Relate Thoreau's ideas to modern movements.

V. Make writing assignments based on the ideas of Thoreau.

Week 9 - POETRY

I. Read poems of Whittier, Lowell, Holmes, and Longfellow.

II. Discuss New England as center of culture in period of 1830 to 1865.

III. Consider traditional values found in poetry of this period.

IV. Discuss poetic devices and style as well as central thought in these poems.

Weeks 10 and 11 - MELVILLE

I. Give background information on Melville.

II. Read sections of Moby Dick and discuss the theme of man rebelling against the forces of the universe.

III. Consider Moby Dick from the standpoint of its brooding style as opposed to a romantic story of adventure.

IV. See film: The Novel Moby Dick

V. Read Benito Cereno or Billy Budd

Week 12 - WHITMAN

I. Read and discuss poetry of Walt Whitman.

II. Compare the style of Whitman's poetry to traditionalists studied earlier.

III. Listen to records; see film on Whitman.

Materials

Film: Walt Whitman's Civil War
The Novel, EB Films
Moby Dick
American Literature

Records: Walt Whitman Eyewitness to the Civil War
Many Voices IIB - Harcourt Brace and World
Poe for Moderns - RCA Victor
Walt Whitman, Leaves of Grass - Caedmore Publishers
Ralph Waldo Emerson's Poems and Essays

References

Bogan, Louise, Achievement in American Poetry, Gateway Edition, $1.25
Bradley, Beatty, Long, The American Tradition in Literature, Vol. I and II, W. W. Norton, New York
Brooks, Van Wyck, The Flowering of New England, Modern Library
Feidelson, Charles, Symbolism and American Literature, University of Chicago Press, $1.85
Foerster, Norman, Image of America, University of Notre Dame, $1.95
Gross, Seymour L., Editor, A Scarlet Letter Handbook, Wadsworth Publishing Company, $1.95
Parrington, Vernon L., The Colonial Mind 1620-1800 and The Romantic Revolution 1800-1860, also Beginnings of Critical Realism in America, Harcourt, Brace and World, Inc. $1.45 each
Spiller, Robert E., The Cycle of American Literature, Mentor Book, 50¢
Spiller and Thorp, Literary History of the United States, Macmillan Co.
Stovall, Floyd, Eight American Authors, (Poe, Emerson, Hawthorne, Thoreau, Whitman, Melville, Clemens, James), W. W. Norton and Co., Inc.
University of Minnesota Pamphlets on American Writers, 65¢
Van Doren, Carl, The American Novel 1789-1939, Macmillan Company
Wagenknecht, Edward, Cavalcade of the American Novel, Holt, Rinehart, and Winston
West, Ray, The Short Story in America, A Gateway Edition, $1.25
Yates, Norris W., The American Humorist, Iowa State University Press
"Walden, Neglected American Classic", Leo A. Bressler, English Journal, January, 1962
"The Human Side of Puritan Literature", John F. Warner, Jr., English Journal, November, 1962
"Man's Relationship to Nature: A Sub-Theme in American Literature", Lois Josephs, English Journal, March, 1962

AMERICAN THOUGHT AND TIMES

A64
Phase 4-5

Course Description

In this course the students will study some of the important political and social thoughts which have been prevalent in America from its beginnings to modern times.

Achievement Level

The course is designed for students of average or better reading ability.

Objectives

1. To examine some of the literature which has either expressed or influenced changes in the American social structure
    - A. World philosophies (Locke, deToqueville)
    - B. Early American patriotic writers
    - C. 19th and 20th century historians and writers of fiction
    - D. Current writings concerning contemporary personalities and occurances
2. To survey a variety of literary types for better understanding of American thought
3. To continue the program of language arts activities: speaking, listening, reading, and writing

Chief Emphases

To help students who will become working members of the American democratic society to understand their country, its people, its political background, its social structures.

Materials

"Second Treatise of Government" by John Locke
Essays of deToqueville
Adventures in American Literature
Common Sense and The Crisis by Thomas Paine
"Civil Disobedience" by Henry Thoreau
"Civil Disobedience" by Martin Luther King
U.S. News and World Report
The Greening of America by Reich
The Reader's Guide to Periodical Literature
Hiroshima by John Hersey
March 1971 Literary Cavalcade ("Sunrise at Campobello" by Dore Schary)
Record: "Fireside Chats" by F.D. Roosevelt

Course Outline

Weeks 1 and 2

I. Discussion: What were the "good old days?" What is "good" and "bad" in American society today? ... in parents' youth? ... in grandparents'youth?

- A. Panel discussions
- B. Class discussion
- C. Theme 1

II. How did we begin?

- A. Locke's "Second Treatise of Government" (distribute ditto excerpts to students)
- B. DeToqueville's 1930 essay(s) (views of and forecast for American society)

III. Assign reports on Americans of the 17th and 18th centuries. Reports to be presented concurrently with readings and discussions.

Week 3

I. Read selections from Jonathan Edwards: discuss the Puritan ethic in American life

II. Read from Benjamin Franklin, Patric Henry, Thomas Paine, George Washington, and Thomas Jefferson (in anthology)

III. Assign Common Sense and The Crisis

IV. Complete reports assigned during week 2.

Week 4

I. Three class periods to read and prepare (with study guides) for discussion of Paine as typical pre-Revolutionary patriot

II. Panel discussions

III. Essay test

Weeks 5 and 6

I. Examine Declaration of Independence: compare with Locke treatise

II. Write Theme 2

III. Read Bryant's "Abolition Riots"

IV. Read Civil War era background

V. Abraham Lincoln -- all reading from anthology

   A. Sandburg on Lincoln

   B. Emancipation Proclamation

   C. Gettysburg Address

   D. Second Inaugural Address

VI. Six-weeks examination

Weeks 7 and 8

I. Survey of the 1930's -- read Introduction to Modern Literature in anthology

II. Discuss the 1920's (mood, writers, etc.), the crash of 1929, the effects of the depression in the 1930's

III. Oral reports on novels depicting American life in the 1930's, biographies of writers and political figures of the period

IV. Read a play in class ("Sunrise at Campobello" or other)

V. Play records of FDR Fireside Chats

VI. Assign Hiroshima

VII. Introduce World War II and discuss generally

VIII. Unit test

Weeks 9

I. Finish Hiroshima

II. Test over Hiroshima

III. Assign The Greening of America

Weeks 10, 11, and 12

I. Read Thoreau on "Civil Disobedience"

II. Read Martin Luther King on "Civil Disobedience"

III. Theme 3 - compare or contrast Thoreau's and King's statements regarding civil disobedience

IV. Make research assignments to be completed in the Library, the English resources room, and outside class. The assignments will focus on current happenings and will vary accordingly. For example, objective reports on the Black Panthers, the current drug laws, the Father Berrigan case, the Diane Oughton bombing case, etc. will be discussed and topics assigned for written and oral presentation

V. Read and discuss Greening of America

VI. Periodic quizzes over reading in Greening of America

VII. All research papers and oral reports due

THE COMIC SPIRIT

A40
Phase 2-3

Course Description

The Comic Spirit may range from the light and frivolous to the bitter and satirical. This course will explore some of the different devices used to create a comic effect. The study will include selections of folk humor and two plays, Cyrano de Bergerac and "The Physician in Spite of Himself". The comic spirit in films and poetry will also be studied. Two texts containing examples of many comic devices will be used as well as one novel, Up the Down Staircase or The Mouse That Roared. Four writing experiences will be required in addition to an outside project.

Achievement Level

The student should have a genuine interest in the understanding of the various forms of comedy and sufficient insight to grasp more sophisticated humor and satire.

Objectives

1. To appreciate the universality and wide range of comedy
2. To gain an understanding of folk humor
3. To gain an understanding of more sophisticated types of humor such as romantic comedy and satire

Chief Emphases

This unit will focus on the variety of comic situations and also the great divergence in human response. A wide range of literary comedy as well as that of the contemporary media will be explored.

Materials

Massey, The Comic Spirit in America
Inglis, Adventures in World Literature
Cook, The World Through Literature
Barrows, Contemporary American Drama (alternate) "The Matchmaker"
Rostand, Cyrano de Bergerac
Kaufman, Up the Down Staircase
Wibberly, The Mouse That Roared (alternate)
Hoopes and Wilbur, The Lighter Side
Twain, "The Diary of Adam and Eve"
Darwin T. Turner, Black American Literature-Fiction
Richard M. Dorson, American Negro Folktales

Course Outline

Weeks 1, 2, and 3 Folk and Ethnic Humor

I. Discussion of Comedy, Satire, and Humor

  A. Definitions
  B. Characteristics
  C. Types

II. Discussion of folk humor

III. Selections from *Adventures in World Literature*

"Fabliau of the Three Hunchbacks"
"Oil Merchant's Donkey"
"Gambling Hansel"
"The Husband Who Was to Mind the House"
"Fish in the Forest"
"Wonderful Pear Tree"
"Seven Pleas"

IV. Selections from *Comic Spirit in America*

"Westward Accent" pp. 67-132

Records

Harte, *Outcast of Poker Flats*
Holbrook, *Mark Twain Tonight* v. 1-3
Four Fragments from the Canterbury Tales

V. Negro Folk Humor

  A. *Black American Fiction*
  "Po' Sandy" p. 7
  "The Mortification of the Flesh" p. 19
  B. *American Negro Folktales*
  "Fool Tales" pp. 332-353
  "Lying Tales" pp. 353-362
  "Preacher Tales" pp. 363-372

VI. Ethnic Humor

  A. *Comic Spirit in America*
  "Christopher K*A*P*L*A*N" p. 243
  B. *The Lighter Side*
  "Mr. K*A*P*L*A*N'S White Banner" p. 169 (Alternate)

VII. Project (see Suggested Approaches) due 12th week

VIII. First Writing Experience

Weeks 4 and 5 Comedy in Drama

I. Discussion of Romantic Comedy

- A. Rostand, Cyrano de Bergerac
- B. Movie - Cyrano de Bergerac (if available)
- C. Record - Ferrer, Selections from Cyrano de Bergerac

II. Discussion of "Slapstick" or Low Comedy

- A. "Physician in Spite of Himself" Adventures in World Literature
- B. Movie - Laurel and Hardy Murder Case

III. Second Writing Experience

Week 6 Comedy in the Modern Media

I. Films

The Barber Shop, W.C. Fields
Night at the Show, Charlie Chaplin
Our Gang Comedy
Fiddlers Three, Three Stooges
The Golden Age of Comedy

II. Play Recordings

W.C. Fields on Radio
Selections from contemporary comedians such as Bill Cosby, Bob Newhart, Shelley Berman, etc., available at the Public Library.

III. Study television comedy by viewing programs such as Red Skelton, Comedy Tonight, Laugh-in, Andy Williams, Flip Wilson, etc.

Weeks 7 and 8 A Study in Satire

I. Selections from Adventures in World Literature

"The New Look" p. 1257
"A Slight Mistake" p. 1260
"How Panurge Asketh Counsel" p. 39
"Don Quixote and the Lions" p. 260

II. Selections from The World Through Literature

"A Selection from Don Quixote" p. 260
"Increased Production" p. 298

III. "A Modest Proposal"

IV. Political cartoons and editorials from recent newspapers and magazines.

V. Selections from Comic Spirit in America

"A Handful of the Best" pp. 3-30
"Up to Today"
"The Catbird Seat" p. 228
"The Wings of Orville" p. 239
"Letters of Allen and Marx" pp. 251-256
"The Christmas Party" p. 257
"The Early Twentieth Century"
"It's Time Somebody Said a Word for California" p. 208

VI. Selections from The Lighter Side

"Let's See Who Salutes" p. 90

VII. "Excerpts from The Diary of Adam and Eve"

Weeks 9 and 10 The Comic Approach in a Novel

I. Kaufman, Up the Down Staircase

II. Wibberly, The Mouse That Roared (alternate)

III. "The Matchmaker" (alternate)

IV. Pantomine skits (see Suggested Approaches)

V. Third Writing Experience

Weeks 11 and 12 Joining In on the Fun

I. Laughing at Ourselves

A. Selections from The Lighter Side

"Guinea Pig" p. 6
"Skipping Through School" p. 137
"The Waltz" p. 116

B. Selections from Comic Spirit in America

"A Loud Sneer for Our Feathered Friends" p. 262
"Alibi Ike" p. 164

II. Cartoons

A. Discussion of caricature

B. Selections from The Lighter Side

"The Way of the Cartoon World" p. 42
"The Cartoon World-I" p. 43-47

"The Cartoon World-II" pp. 56-59
"The Cartoon World-III" pp. 60-65
"The Cartoon World-IV" pp. 112-115
"The Cartoon World-V" pp. 152-155

C. Study cartoons collected or created by students.

D. See approaches to cartoon study in Student Notebook: The Lighter Side. p. 3; pp. 9-11

III. Puns, Fads, Jokes, and Slang

A. Discussion of puns

The Lighter Side

"The Lowest Form of Humor--The Pun" p. 66
"Abraham Lincoln and the Civil War" p. 93

B. Discussion of fads in humor

The Lighter Side

"Little Audrey, Tom Swift, and Fads in Humor" p. 70

Discussion of examples of current humor, referring to current comedians and comedy shows

C. Discussion of slang

Comic Spirit in America

"The Ninny Who Swam Away from the Life Preserver" p. 156
"The Professor Who Wanted to Be Alone" p. 157

The Lighter Side

"Why People Use Slang" p. 85

IV. Irony

A. A discussion of irony

B. Comic Spirit in America

"Mammon and the Archer" p. 146.

C. The Lighter Side

"The Ransom of Red Chief" p. 27
"The Glorious Whitewasher" p. 20

D. See Student Notebook: The Lighter Side, p. 5, "Completing Anecdotes"

V. Light Verse

A. Discussion of differences between light verse and poetry

B. Comic Spirit in America

"Pete the Parrot and Shakespeare" p. 159
"To A Thesaurus" p. 205
"The Rich Man" p. 207
"Philosophy" p. 212
"Epitaph for a Darling Lady" p. 213
"To a Small Boy Standing on My Shoes While I am Wearing Them" p. 225
"Bankers Are Just Like Anybody Else, Except Richer" p. 226
"Ozymandias Revisited" p. 268

C. The Lighter Side

"The World of Light Verse" pp. 99-111

VI. Fourth Writing Experience

VII. Term Project due

Suggested Approaches and Teaching Aids

1. Students are required to do a term project. This project could be a book report or a notebook of a collection of cartoons, stories, pictures, jokes, and objects that they consider as "humorous". The student should be responsible to illustrate the type of humor being used.

2. Encourage students to see recent movies, plays, television, shows, and comedians who happen to be in town during the course.

3. In the film unit, some films may be substituted for others, but check to be sure they are not in the course of study for Appreciation of the Modern Media". See library catalogue of films for complete listing.

4. Involve students in oral reports on the different aspects of comedy.

5. Have students create pantomine skits to demonstrate the effect of comedy without words. See Red Skelton show for examples.

Supplementary Materials

On Teaching Satire, Thomas Walker, English Curriculum Study Center I.U.
From Spenser to Goldsmith, "A Modest Proposal"
Student Notebook: The Lighter Side, Hoopes and Wilbur
A Subtreasury of American Humor, E.B. White and Katherine S. White
The Humor of Humor, Evan Esar
The American Humorist, Conscience of the Twentieth Century, Yates

CONCEPT OF THE HERO

A39
Phase 3-4

Course Description

The "hero" takes many different forms in literature. The Concept of the Hero is designed to provide the student with exciting and adventurous reading, while at the same time making him aware of the characteristics that make up a true hero.

The heroes have been selected from different periods of history. From ancient Greece, The Odyssey by Homer. Shane, by Jack Shaeffer represents the "Western Era" while PT 109 and The Guns of Navarrone deal with wartime adventure. Finally, from the modern day standards comes James Bond in On Her Majesty's Secret Service. Representing the anti-hero is J. D. Salanger's Catcher in the Rye.

The student will be required to read these assigned novels, and on occasion will be asked to write short comparisons on different types of heroic characters. No book reports are required.

Achievement Level

The student should be reading on at least the tenth or eleventh grade level. He should enjoy discussion and comparison of books and their characters.

Objectives

1. To gain a deeper understanding of character (hero) traits in relation to plot
2. To help the student become more skilled in "compare and contrast" type writing and discussion
3. To better understand "The Hero", and the many different forms he takes
4. To understand "The Anti-Hero" and his role in literature
5. To provide the student with fast moving, adventurous reading which he should enjoy

Chief Emphases

The course will introduce "The Hero" to the student through literature as well as through history. "The Heroes" will progress from ancient Greece to the sophisticated heroes of the present.

Materials

Homer's The Odyssey - W.H.D. Rouse
Catcher in the Rye - Salinger
Guns of Navarrone - MacLean
Her Majesty's Secret Service - Fleming
P.T. 109 - Donovan
Shane - Schaefer

Course Outline

Weeks 1 and 2

I. Read - The Odyssey

II. Write 1-2 paragraphs

Weeks 3 and 4

I. Read - Shane

II. Write - 1-2 paragraphs on a Western Hero

Weeks 5 and 6

I. Read - The Guns of Navarrone

II. Write - 1-2 paragraphs on a War Hero

Weeks 7 and 8

I. Read - P.T. 109

II. Write 1 short theme

Weeks 9 and 10

I. Read - Catcher in the Rye

Weeks 11 and 12

I. Read - Her Majesty's Secret Service

II. Write 1 comparison paper (long)

Suggested Approaches and Teaching Aids

1. Students should be encouraged to read other literature and compare "hero" types.

2. Be aware of A.V. materials that are available.

3. A slight historical background of each period of time should be presented, as heroes's characteristics change in popularity at different periods of history.

4. Students should be encouraged to use television as an aid for discussion of heroes in class.

5. See The Art of Teaching the Novel for ideas on Shane.

CONCEPT OF THE HERO

A39
Phase 4-5

Course outline below. Objectives same as those in South Bend Community School Corporation booklet for other Concept of the Hero units.

Materials (Entire class)

Complete Poetry of Milton
Man of LaMancha
Man for All Seasons
Caesar and Cleopatra
Siddhartha
The Bible, Judges 13-16

Other Sources (teacher)

Aristotle's Poetics
Levin, Richard, Tragedy: Plays, Theory and Criticism, (Harcourt Brace)
I.U. English Curriculum Series: Teaching Literature in Grades Ten Through Twelve
Prometheous Bound
Fishwick, Marshall, The Hero American Style (David McKay Co., N.Y.,1969) (Has good bibliography)
Deer, Irving and Harriet A., The Popular Arts (Scribner's PB)
Lubin, Harold, ed. Heroes and Anti-Heroes (Chandler Press, San Francisco)

Resource Materials (Choice)

1. Greek Concept

   Edith Hamilton's Mythology
   Homer, The Odyssey, The Iliad
   Bulfinch Mythology
   Lewis, C.S. Till We Have Faces

2. Arthurian Legend

   Tennyson's Idylls of the King
   Camelot
   The Once and Future King by White
   Malory's Mort d'Arthur

3. Biblical heroes

   Moses, David, Joshua, Gideon, Job, Samson (Exodus) I Samuel 16-27, II Samuel, Joshua 6, Judges 6,7,8, Book of Job, Judges 13-16

4. Modern Anti-hero or non-hero

   Catcher in the Rye
   Catch 22

Elliott Gould movies
Dustin Hoffman movies
Death of a Salesman

5. Tragic Hero (Aristotle's concept)

   Agememnon, Oedipus, Macbeth, Hamlet, others

6. Romantic Hero (Picaresque) Folk Hero

7. War Hero (Is he obsolete?)

Course Outline

Week 1

I. Immediately assign each student to an interest group to study one of the five or six above, concepts of the hero. Each should read and take notes on works he chooses, participate in panel discussions during the second week, and write first theme on an idea found in some work that he read.

II. Explain each concept of a hero and describe what to look for in outside reading.

III. Go to library and assist students in finding materials. Each one should become an authority on at least one "hero" of literature and legend.

Week 2

Each day a discussion of a different type of heroic mode, with students leading discussion and teacher as resource leader when necessary. Class take notes on characters. Certain passages may be dittoed and given out. Students' should have choice when possible.

Weeks 3, 4 and 5

I. Use excerpts of Hamlet, Julius Caesar and Othello and finish with Biblical heroes. (theme on analytical reading.)

II. Study Judges 13-16 as preparation for Samson Agonistes (The Bible).

III. Study Samson Agonistes, background, parallel with Milton's biography, form, and meaning. Explain role of the chorus in Greek Classic tragedy. Call attention to changes in verse form to give different effects.

IV. Use study questions from Teaching Literature in Grades Ten Through Twelve, pp. 202-205.

V. Theme on structure in Samson Agonistes.

Week 6

I. Introduce Man of LaMancha and "the impossible dream" concept of Don Quixote.

II. Read parts and play records.

Weeks 7 and 8

I. Introduce another modern play, "A Man for All Seasons" and give background on Sir Thomas More. Discuss Robert Bolt's Introduction to his play.

II. Read parts and note contrasts between romantic hero (Don Quixote) and realistic hero (More). Comparison and Contrast theme due.

III. Consider the role of The Common Man who opens the story. Actually, he has several roles: steward, boatman, jailer, executioner. Who is the Common Man looking for in all his roles? Himself.

IV. Consider the subject of Thomas More: the Reluctant Saint. Compare More's stand with that of John Proctor in The Crucible.

V. More is portrayed as having a dual nature. What two sides of him are brought out?

VI. Compare More and Roper. More seems hesitant at times when Roper is always sure of himself. What is ironic about Roper's certainty?

VII. Why do modern writers (Bolt and Miller) go back into history to set their scenes for the themes of today? Has twentieth century man any values worth dying for?

Weeks 9 and 10

I. Introduce Caesar and Cleopatra and Shaw's essays on the play. Give historical background.

II. Study Caesar's character as Shaw sees him, finding quotations to back up each assertion we make about him.

III. Consider three thesis of this work: that human nature is unchanging, that "progress" sometimes is a delusion, and that history can show us what constitutes a great man.

IV. How does Shaw portray Caesar as "an ordinary man"? What shows his genius?

V. Is the ending effective? Is it serious or is it a parody? Or both?

VI. Have superior students study Caesar as portrayed by Plutarch, Shakespeare, and Thronton Wilder (Ides of March). Discuss differences, agreements.

Weeks 11 and 12

I. Introduce Siddhartha, the restless seeker for personal salvation.

II. The novel is divided into two parts. What is the unifying theme in Part I? Does the conclusion of Part I mark a significant turning point in the development of plot or character?

III. How is the reader supposed to interpret the dreams in the novel? Are they symbolic, or prophetic, or merely entertaining?

IV. Consider the three methods of teaching found in the book: a.) the indoctrination of traditional beliefs; b.) the method of rational argument; c.) teaching by example. Which characters use which methods and how effective are they? Siddhartha claims to have found this truth--that knowledge can be communicated, but not wisdom. What is the difference?

V. Theme on imagery in Siddhartha. Note images of birth (or rebirth).

NOTE: The five themes are assigned according to an over-all plan in Writing Themes about Literature. The specific topice mentioned here are used in the second 12-week unit.

CONSEQUENCES OF WAR

A12
Phase 3-4

Materials

- Writing Text: Writing Themes About Literature - Roberts
- April Morning (Globe: Four Representative Types)
- All Quiet on the Western Front (optional)
- Farewell to Arms
- "What Price Glory?" (Famous Plays of the 20's)
- "Lee at Gettysburg" (Great Television Plays)
- The Caine Mutiny
- Hiroshima
- Andersonville Trial (Globe)
- "Final War of Ollie Winters" (Great Television Plays)
- Selected poems and short stories
- Bridge Over the River Kwai (optional)

Readers' Choice Materials

- Oliver Wiswell
- Catch 22
- The Pushcart War
- Alas Babylon
- Bell for Adano
- John Brown's Body
- Red Badge of Courage (Knowledge of this book is assumed for all students.)

Course Outline

Weeks 1 and 2

I. Introduction to theme. A crisis brings out the best (or worst) in an individual or society, and war is filled with crises. How man reacts gives a clue to his character. Pose questions of the inevitability of war, changing attitudes toward war, different approaches to the subject: ironic -- "Dulce et Decorum Est"; comic--No Time for Sargents; matter-of-fact; romantically; realistically, etc.

II. Assign April Morning. Faster readers can read it in one evening. Discuss and compare youth's reactions to those of Henry Fleming in Red Badge.

III. Read excerpts from Oliver Wiswell by Kenneth Roberts. Good students may wish to read the whole book. Show importance of point of view, mood, tone.

IV. Play South Pacific records; read and discuss selected poetry: "Come Up from the Fields, Father" and "Beat beat drums" and "Grass" by Sandberg "Naming of Parts", "The Heroes"

Weeks 3 and 4

I. Give historical background of war as a glorious test of manhood, bravery, honor. Have students find examples from Shakespeare's Julius Caesar, also The Ilian, other books and stories, myths (Nathan Hale)

II. Point out the swing to realism in World War I novel and play.

III. Assign All Quiet on the Western Front. Compare with previously read works. Play record of Red Badge of Courage. (Teacher may omit All Quiet and insert Bridge Over the River Kwai in 7th week.)

IV. Read parts in class for "What Price Glory?"

Weeks 5 and 6

I. Introduce Farewell to Arms as a love story with war setting.

II. Go into effects of war on soldiers' loved ones and even on "the uninvolved".

Week 7

I. Americans' fascination with the Civil War. Have an outside speaker.

II. Read excerpts from John Brown's Body and discuss. Students who have read Gone With the Wind may recall parallels.

III. Lee as a folk hero: Read "Lee at Gettysburg" (Great TV Plays). Compare the war as seen by Henry Fleming (Red Badge) with that seen by generals.

OPTION -- Teacher may assign Bridge Over the River Kwai here, after omitting All Quiet.

Weeks 8, 9, and 10

I. Assign The Caine Mutiny. Have students watch for differences between book and movie. What is Wauk's point of view? Discuss need for conformity in war situation.

II. Read parts of Caine Mutiny Court Martial as a classroom play (Contemporary American Drama)

Weeks 11 and 12

Consequences of War--historically and currently. Consider the responsibilities of the victor. The element of guilt should be probed. Discuss A Bell for Adano.

I. Andersonville Trail may be read in class. Bring in Calley trial etc.

II. Assign Hiroshima for reading or re-reading by every student.

III. Vietnam situation is logical concluding topic of this unit. Read "The Final War of Ollie Winters" (Great TV Plays) and discuss.

IV. Students should determine their own attitudes. Review unit. Should New York Times have released information on the Vietnam involvement?

NOTE: Five themes are required, following the schedule for Writing Themes About Literature. For example, 2nd 12-week unit might include themes based on:

1. Analytical reading of a poem.
2. Comparison and contrast of two war books, especially Red Badge of Courage with either All Quiet or April Morning, or comparison and contrast of two characters (or three) in these books, or Nicholson and Joyce in Bridge Over the River Kwai.
3. Structure of The Caine Mutiny or of Bridge Over the River Kwai.
4. Imagery in All Quiet, John Brown's Body, or Farewell to Arms.
5. The idea of the individual's responsibility in war situation or afterward, using literary works studied and modern parallels.

One of these should be based on the outside book the student chose to read.

CONTEMPORARY AMERICAN FICTION

A63
Phase 3-5

Course Description

In this course, the student will survey some of the novels and short stories by a few twentieth century writers. Included, among others, are works by Baldwin, Faulkner, Fitzgerald, Hemingway, Salinger and Steinbeck.

Achievement Level

The student should be able to analyze literature and be willing to read extensively.

Objectives

1. To present this phase of American literature as a reflection of American life today
2. To stress the worth and dignity of the individual
3. To develop the ability to analyze literature
4. To increase appreciation and enjoyment of outstanding literary work
5. To improve proficiency in the language arts skills
6. To extend acquaintances with other authors who, perhaps, are not so well known

Chief Emphases

The student will be guided toward arriving at his own generalizations and interpretations. Some structural aspects of the short story and novel will be discussed to help the student realize that well-written stories follow a plan of development. Major emphasis will focus on the extension of the student's literary appreciation.

Materials

Go Tell It On The Mountain - Baldwin
The Bear - Faulkner
The Great Gatsby - Fitzgerald
Short Stories - Hemingway
Nine Stories - Salinger
Rose High On The Roof Beam - Salinger
Grapes of Wrath - Steinbeck
God Bless, Mr. Rosewater and Slaughter House Five - Vonnegret

Adventures in American Literature
Laureate Edition - Kinnick
House of Fiction

Course Outline

Weeks 1 and 2

- I. Students favorite authors and/or short stories.
- II. Characteristics of a mature short story.
- III. Selections by Hemingway
  - A. "Ten Indians"
  - B. "Big Two-Hearted River"
  - C. "Old Man at the Bridge"
  - D. Many others
- IV. "The Flight", by Steinbeck.
- V. "Two Soldiers", by Faulkner.
- VI. "A Good Man is Hard to Find", by O'Conner.
- VII. Theme
- VIII. Test

Weeks 3 and 4

- I. Discuss characteristics of a novel.
- II. Read Grapes of Wrath.
  - A. Major conflict
  - B. Kinds of people involved
  - C. Sociological outcome
- III. Write theme
- IV. Give oral reports on related topics. (Ex. Migrant Workers Today)

Weeks 5 and 6

- I. Read Go Tell It On the Mountain.
- II. Discuss

  - A. Style
  - B. Religion
  - C. Social conditions

III. Theme Assignment

Weeks 7 and 8

I. Read The Great Gatsby.

II. Suggest topics

  - A. The failure of the Jazz Age to produce significant or lasting values. Compare Nick'e growing awareness of the falsity of what he sees to Gatsby's disillusionment in his pursuit of material success and ultimate defeat.
  - B. The subtle symbolism of Gatsby to see its contribution to the meaning and overall effort of the novel.
  - C. Nick's recognition that inflexible social conventions and moral standards are less valid than systems which judge the individual on an individual basis.

III. Write theme.

Week 9

I. Read The Bear

II. Discuss

  - A. Symbols
    - 1. The Bear
    - 2. Woods and the River
  - B. The Loss of Innocence

III. Write theme.

Week 10

I. Read Rose High on the Roof Beam.

II. Discuss

Weeks 11 and 12

I. Read God Bless, Mr. Rosewater

II. Discuss

  A. Style (repetition)

  B. Values of Man

  C. Irony

III. Read Slaughter House Five.

IV. Write theme of comparison.

V. Reports on individual selections.

Suggested Approaches and Teaching Aids

1. Interesting facets from biographical materials will be given.

2. Film strips "How to Read a Short Story" and "How to Read a Novel" will be shown.

3. Students will be encouraged to read other writings of the same period.

4. Essays dealing with topics relating to the class reading will be written frequently.

References

1. Mallard, James M., "Counterpoint as Technique" in The Great Gatsby, "The English Journal", October, 1966.

2. Pearson, Roger L., "Gatsby, False Prophet of the American Dream", The English Journal, May, 1970.

3. Ridlon, Harold, "The Short Story as a Whole", The Atlantic, December, 1970.

4. Sisk, Jean, Major Writers of America, (see Table of Content)

5. Spiller, Robert, "The Cycle of American Literature", (see Table of Content)

DREAMS OF MEN

A31
Phase 4-5

Course Description

This course explores man's search for ideals, fulfillment and self-realizations as well as his failures and defeats. Works expressing this disillusionment on one hand, his self-knowledge and stable values on the other will be read in this course. Works included are dramas, such as Death of A Salesman, The Glass Menagery, Man of LaMancha, short stories, essays, poetry selections and novels, such as Zorba the Greek and The Chosen.

Two book reports and at least five writing experiences will be required, each focusing upon man's conflicts and resolutions.

Achievement Level

This course is designed for students who can be motivated to read not only for enjoyment but also for intellectual growth, who are willing to engage in research and who can develop sensitivity to authors' theme, tone, and point of view.

Objectives

1. To acquaint students with ethical and philosophical values of different ethnic, racial, religious and national groups
2. To encourage students on a path of self-discovery
3. To foster an understanding of opposing views
4. To provide an atmosphere in which students are encouraged to express their views
5. To encourage students to evaluate and interpret authors' ideas
6. To sensitize students to expressions of innermost hopes, dreams, and fears revealed in different genres
7. To promote the utilization of previously learned writing techniques in the students' effective and creative expression of views

Chief Emphases

This course emphasizes the universality of man as well as his individuality. It will also stress the complexity of man's role in life and how he can adjust to it.

Materials

Adventures in World Literature (Harcourt)
American Negro Poetry
Death of A Salesman

Zorba The Greek
The Chosen

Films - South Bend Library

I Have a Dream
Harriet Tubman, the Moses of her People

Records

Death of a Salesman - M61:1
Poetry of the Negro
King: In Search of Freedom - K585:1

Course Outline

Weeks 1 and 2

I. Man's Escape from Reality

Death of a Salesman
"Richard Cory" (Adventures in American Literature-Laureate-p.750.)
"Minniver Cheevy"
"The Old Lady Shows Her Medals" (World Through Literature, p.417)
"The Secret Life of Walter Mitty", (Adventures in American Literature-Laureate-p.44.)

Supplementary

"The Celestial Ominbus", (Modern English Prose & Poetry,p.125)

II. First writing assignment

Weeks 3, 4, and 5

I. Advancement in Philosophical and Spiritual Values

Man of LaMancha
"Morte D'Arthur" (Selections: The Early Years of English Literature-Literary Heritage, p. 107)
Idylls of the King

Supplementary

Don Quixote (selections)
Plato. "The Apology of Socrates" (Adventures in World Literature p.980)
Plato, "Phaedo" (Adventures in World Literature p.987)
Buddha, "The Parable of Returning Love for Hate"(World Through Literature, p. 82.)

II. Book Report I

Week 6

I. Second writing assignment

II. Group discussions and individual reports

III. Mid-semester test

Weeks 7 and 8

I. In Search of Freedom

American Negro Poetry (selections)
Voices of Man: I Have a Dream
Gandhi, "My Boyhood in India" World Through Literature p. 60.

II. Third writing assignment

III. Book Report 2

Weeks 9, 10 and 11

I. Self-realization and Stable Values

Zorba the Greek
The Chosen

II. Fourth writing assignment

Week 12

I. Fifth writing assignment

II. Final Examination

Suggested Approaches and Teaching Aids

1. Many of the classes can be divided into two parts: one part reading, writing and studying and one part discussion. Much of the drama texts can be read in class.

2. Recordings of Death of a Salesman and Man of LaMancha may be played while students read along. The Lady Shows Her Medals may be read aloud by students taking parts.

3. Theme 1 can deal with man (Willie Lowman) as a victim of society or of his own limitations.

4. Research assignments, reports or group projects can be given on Buddha, Plato and King Arthur's Round Table.

5. In dramas, short stories, and novels, students may be encouraged to focus on a definite aspect, such as social problems, recurring themes, women characters, family relationships, moments of high emotional impact, etc. Several critical evaluations of these may be written.

6. These writings will serve as subject matter for class analysis.

7. The Martin Luther King and Harriet Tubman films are available from the South Bend Public Library and can be shown in conjunction with the Negro Poetry and "In Search of Freedom".

Supplementary Materials

The World Through Literature
Romulus the Great
An Angel Came to Babylon
Man of LaMancha
Voices of Man: I Have a Dream
The Glass Menagerie
Don Quixote (selections)

DREAMS OF MEN

A31
Phase 4-5

Course Description

Everyone slips into his private dream world at times, relives events of the past and anticipates events of the future. Man's imagination can be a wonderful thing, but it has its price. All of us must live in the present and are pushed to deal with the demands of today's confusing and often cruel world.

In this course the student will read works dealing with man's attempt to fool himself or others, plunging him into a world of illusion and those demanding an earnest attempt to find personal meaning.

Achievement Level

This course is designed for students who can be motivated to read not only for enjoyment but also for intellectual growth and who can develop sensitivity to an author's theme, tone and point of view.

Objectives

1. To encourage students on a path of self-discovery
2. To foster an understanding of opposing views
3. To provide an atmosphere in which students are encouraged to express their views
4. To encourage students to evaluate and interpret their ideas
5. To sensitize students to expressions of innermost hopes, dreams, and fears revealed in different genres
6. To promote the utilization of previously learned writing techniques in the students' effective and creative expressions of views

Chief Emphases

The course emphasizes the universality of man as well as his individuality. It will also emphasize the complexity of man's role in life and how he can adjust to it.

Materials

Adventures in World Literature
Adventures in English Literature
Adventures in American Literature
Adventures in Appreciation
A Book of Modern Plays

Death of a Salesman
Short Stories by Pirandello
Contemporary American Prose
Madame Bovary
Man of La Mancha
Don Quixote
Voices of Man: I Have A Dream
American Negro Poetry
New Negro Poets
A Raisin in the Sun

Films:

Madame Bovary
A Raisin in the Sun
Harriet Tubman

Records:

Death of a Salesman
Harriet Tubman
The Glass Menagerie
Man of La Mancha
A Search for Freedom: Martin Luther King

Course Outline

Week 1

I. Discuss the many masks man wears in his search for reality

  A. Discuss the following selections:

    1. "Life is a Dream" - p. 275

    2. Adventures in World Literature
       Hamlet's soliloquy "To be or not to be"

    3. Macbeth's dagger speech

    4. Jacques' "All the world's a stage" in As You Like It

    5. Prospero's "We are such stuff as dreams are made on" in The Tempest

  B. Assign theme 1

Weeks 2, 3, and 4

I. Discuss man's escape from reality

- A. Discuss the following:
  1. Adventures in English Literature - "The Old Lady Shows Her Medals" p. 812
  2. Adventures in American Literature - "The Secret Life of Walter Mitty" - p. 44
  3. Adventures in American Literature - "Miniver Cheevy" - p. 757
- B. Read and discuss Death of a Salesman by Arthur Miller
- C. Have students write Book Report 1

Weeks 5 and 6

- I. Discuss man's dreams of the past.
  - A. Discuss the following:
    1. Adventures in English Literature - "Dream Children" p. 419
    2. Adventures in Appreciation - "The Duke's Children" p. 108
    3. Adventures in American Literature - "If I Were Seventeen Again" - p. 135
  - B. Read and discuss The Glass Menagerie by Tennessee Williams
  - C. Assign theme 2

Weeks 7, 8 and 9

- I. Discuss man's disillusionment with himself and his life.
  - A. Discuss the following:
    1. Adventures in American Literature - "Richard Cory" p. 756
    2. Short Stories by Pirandello - "The Soft Touch of Grass" - p. 167
    3. Contemporary American Prose - "A Southern Lady" p. 41
  - B. Read and discuss Madame Bovary by Flaubert.
  - C. Assign theme 3

Weeks 10, 11, and 12

I. Discuss man as an idealist, dreaming of a better world in which to live.

   A. Book Report 2 will be an oral one.

   B. Discuss the following:

      1. Adventures in Appreciation - "The Once and Future King" - p. 594

      2. Excerpts from Camelot by Lerner and Loewe

      3. Man of La Mancha

      4. Excerpts from Don Quixote

      5. Adventures in American Literature - "Abraham Lincoln Walks at Midnight" - 272

      6. Selections from Voices of Man: I Have a Dream:

         "Harriet Tubman: The Moses of Her People"
         "I Have a Dream" - p. 27
         "Turn, Turn, Turn" - p. 136
         "To Every Thing There is a Season" - p. 138

      7. Selections from American Negro Poetry:

         "Here and Now" - p. 34
         "The Treehouse" - p. 174
         "I Dream a World" -. 71
         "Between the World and Me" - p. 103

      8. Selections from New Negro Poets:

         "It is Time" - p. 34
         "Dream" - p. 75
         "Plans" - p. 109

   C. Read and discuss the play Raisin in the Sun.

Suggested Approaches and Teaching Aids

1. Begin course by having students discuss and write about their own personal dreams and aspirations.

2. Another theme possibility would be the subject of disillusionment.

3. In connection with the poem "Richard Cory" the song "Richard Cory" from the Simon and Garfunkle album Sounds of Silence may be used.

EARLY AMERICAN FICTION

A62
Phase 4-5

Course Description

Early American Fiction will cover the periods of 1800-1880 in American literary history. The course will trace the development of fiction writing from early short-story efforts to the full-blown American novel. Concentration will be given to the writings of Poe, Hawthorne, Melville, and Twain, with other contributing authors mentioned where relevant.

Achievement Level

Students in this course should be capable of upper division reading. Students should already have achieved some maturity in interpreting fiction. This course is one of those recommended for college-bound students.

Objectives

1. To have students understand the short story and novel form and to recognize the similarities and differences of the two
2. To give the students a survey-type study of most of America's important fiction works during the nation's first one hundred years
3. To have students see the changing patterns in American fiction during the period included
4. To develop the student's ability at plot analysis, theme recognition, style evaluation, and character interpretation
5. To have students recognize the important part our religious and social heritage played in early fiction

Chief Emphases

Background and development of the American fiction form will be stressed as well as structure of the short story and novel form. The development of a literary style that is typically American will be emphasized. Understanding of the basic elements of the short story and novel form will be most important; students must be able to analyse character, setting, plot, and theme in the works studied.

Materials

Adventures in American Literature (laureate)-Harcourt and Brace
The Spy--Popular Library, Eagle books Cooper

The Legend of Sleepy Hollow and Other Stories--Airmont Pub. Irving
Eight Tales of Terror--Senior Scholastic Poe
Ten Great Mysteries by Edgar Allan Poe--Senior Scholastic Poe
Twice Told Tales and Other Short Stories--Washington Square Press Hawthorne
The Scarlet Letter-- Hawthorne
Great Short Works of Herman Melville-- Pernenial Library, Harper-Rowe
Moby Dick or The White Whale-- Melville
The Complete Short Stories of Mark Twain-- Mark Twain
The Adventures of Tom Sawyer-- Mark Twain
The Adventures of Huckleberry Finn-- Mark Twain
The Cycle of American Literature--Mentor, The New American Library, Spiller

Course Outline

Week 1

I. Give background information on the beginnings of American fiction.

  A. Read background assignments in Adventures in American Literature and The Cycle of American Literature.

  B. Explain the short story and novel form.

II. Assign The Spy by Cooper.

III. Give background information to Cooper to the students.

Week 2

I. Discuss The Spy

  A. Cover briefly general information on plot, characters, setting, and theme.

  B. Give information on other Natty Bumpo stories and discuss the recurring points in all the novels.

II. Give students background information on Irving from reference sources.

Week 3

I. Discuss with the class Irving the man and the writer.

II. Assign three short stories to be read outside of class.

  A. Write brief summaries of two of the stories read.

  B. Note any similarity in themes, approaches, etc. in the stories.

III. Discuss the American spirit as seen in Irving's fiction.

  A. Read Cycle of American Literature on Irving.

  B. Re-emphasize important points from the reading.

IV. Write a theme on Irving as one of the first truly American writers.

Week 4

I. Discuss Poe's short story format.

II. Read the material on Poe's fiction in Cycle of American Literature.

III. Read selections from the two volumes of Poe stories.

  A. Give quizzes over some stories.

  B. Use records for at least one of the stories.

IV. Give a writing assignment on the Poe material with suggested topics to discuss in relation to the specific stories read.

Week 5

I. Allow time for the carryover of Poe material if needed.

II. Read about Hawthorne in Cycle of American Literature and in Adventures in American Literature.

III. Discuss Hawthorne the man and the Puritan influence on him as a preliminary to the stories and the novel.

IV. Assign the first short story by Hawthorne and then discuss it in class.

Week 6

I. Assign two more Hawthorne stories to be read independently.

  A. Have a general discussion over the stories read.

  B. Give a short writing assignment over the stories.

II. Give a test over the general background material and the men and works studied to date. Combine short-answer and essay questions.

Weeks 7 and 8

I. Assign the reading of The Scarlet Letter

  A. Encourage the use of companion notes.

   - B. Make specific reading assignments and give quizzes or short writing assignments over the assigned sections.

II. Discuss the novel as it is read--individually or as a class.

   - A. Emphasize characters and the Puritan influence.
   - B. Be sure students understand the intricacies of the plot.

III. Finish the novel and Hawthorn material with an essay-type examination.

Week 9

I. Read the material about Melville in The Cycle of American Literature.

   - A. Discuss the important role his early life played on his writing career.
   - B. Discuss the social influences on Melville.

II. Assign Billy Budd and two other short stories.

   - A. Cover in class discussion how those works assigned emphasize Melville's recurring themes.
   - B. Give quizzes over the assigned stories.

Weeks 10 and 11

I. Assign Moby Dick

   - A. Encourage the use of companion notes.
   - B. Students are to keep notes on various characters and their development.

II. Allow time each day for questions from teacher, from students.

III. Give quizzes or short writing assignments when needed to check reading.

IV. Discuss this book as "the great American novel" which some critics say it is.

V. Study the symbolism and themes in some depth.

VI. Give an extended writing assignment to finish the Melville unit.

Week 12

I. Give the students the background information on Twain.

   A. Use Cycle of American Literature.

   B. Discuss the relevance of Twain's themes to a contemporary audience; also cover the universality of Twain's thoughts.

II. Assign two or three of Twain's short stories.

   A. Give a quiz over the stories.

   B. Discuss the stories as humor and satire. Emphasize both aspects of Twain.

III. Give final test or writing assignment with emphasis on development and changes throughout the period.

Suggested Approaches and Teaching Aids

1. Students must keep up with reading.
2. Use some records, especially for Poe and Twain.
3. Encourage students to read extra if time allows; give credit for this.
4. Don't get bogged down in details of novels. Remember this is a survey course.

ENGLISH LITERATURE--THE EARLY YEARS

A75
Phase 3-5

Course Description

English Literature--The Early Years explores the great works of English literature from its national epic Beowulf to the pre-Romantic poetry of Goldsmith. The course is divided into four units: the first includes early English literature such as Beowulf, Medieval tales and drama, and The Canterbury Tales; the second emphasizes the plays and sonnets of Shakespeare and the poetry of the Renaissance. The Puritan Revolution and the works of John Milton comprise the third; the fourth consists of the satire of Swift and Pope and the eighteenth century essayists. Several texts will be used including The Early Years of English Literature, Spenser to Goldsmith, Adventures in English Literature as well as selected filmstrips and recordings. Five writing experiences will be required. This course is necessarily fast paced. It is intended for students who have an interest in broadening their background in literature and will include selected outside readings.

Achievement Level

The student should have a serious interest in literature and should be expected to read and discuss extensively. Reading level should be at the eleventh grade.

Objectives

1. To expand the students awareness of the English language and its literary heritage
2. To prepare the student for in-depth study of literature
3. To explore various literary movements which have affected modern literature and thought
4. To examine the classics of English literature and to inspire the student to delve further into the rich literature of England
5. To aid the student in discovering and enjoying the process of development in a literary culture.

Chief Emphases

The course focuses on the trends and movements of English literature from its beginnings to 1800 and the application of these concepts to the literature of that period.

Materials

Barrows, The Early Years of English Literature
Kobler, Spenser to Goldsmith
Frey, Romantic and Victorian Writers
Priestly, Adventures in English Literature - Laureate Edition
Shakespeare, Henry IV, Part I
Swift, Gulliver's Travels
Mort d'Arthur

Films

Chaucer and the Medieval Period (Audio Visual Department)
Canterbury Tales (Audio Visual Department)
Elizabethan England (Audio Visual Department)
Seventeenth Century England (Audio Visual Department)
Eighteenth Century England (Audio Visual Department)

Many records of 16-118th Century reading and songs
Sound track and filmstrip of Camelot

Course Outline

Week 1

I. Introduction to England - The Land and The People

A. Adventures in English Literature - "The Land and The People", pp. 1-23.

B. Film - "England: Background of Literature" - South Bend Community School Corporation.

II. Introduction to the English Language

A. Adventures in English Literature - "The Growth of the English Language", pp. 46, 102, 210, 270, 360.

B. Recording - "Our Changing Language" - Washington High School.

C. Film - "English Language - The Story of Its Development" - South Bend Community School Corporation.

III. Assign projects (See Suggested Approaches.)

IV. Assign book report (See Suggested Approaches).

Week 2 - The Anglo-Saxon Period - 449-1066

I. Introduction

- A. Adventures in English Literature - "The Anglo-Saxon Period", pp. 25-31.
- B. Early Years of English Literature - "Old English Literature" pp. 1-4.

II. Selections from Beowulf

- A. "Early Years" from Beowulf, pp. 5-19.
- B. Filmstrip - "Classics of Medieval Literature-Beowulf" - Washington High School
- C. Recording - "Beowulf" - Public Library.

III. Anglo-Saxon Poetry

- A. Early Years - "The Seafarer", pp. 19-22 and "The Wanderer", pp. 22-26.

Weeks 3, 4, and 5 - The Medieval Period - 1066-1485

I. Introduction

- A. Adventures in English Literature - "The Medieval Period", pp. 49-59.

II. Medieval Lyrics and Ballads

- A. Selections from Adventures in English Literature, p. 60
- B. Selections from Early Years, pp. 131-156
- C. Recording - "Early English Ballads" - Washington High School

III. Medieval Tales and Narratives

- A. Early Years - "Sir Gawain and the Green Knight" pp. 33-67.
- B. Early Years - "From The Canterbury Tales" pp. 67-107 and Adventures in English Literature, p. 82
- C. Early Years - "From Morte d'Arthur", pp. 107-131.
- D. Recordings
  - 1. Many Voices 12A - "Geoffrey Chaucer" - Washington High School.
  - 2. Chaucer - Washington High School

E. Films and filmstrips

1. Classics of Medieval Literature - "Sir Gawain", "Nun's Priest Tale", "Morte d'Arthur" - Washington High School

2. "Canterbury Tales"- South Bend Community School Corporation

3. "Chaucer and the Medieval Period" (film) - South Bend Community School Corporation

4. "The Cnaterbury Tales" (Z. strips and recording) - Washington High School

IV. Medieval Drama

A. Early Years - "The Second Shepherd's Play", pp. 156-192 and "Everyman", pp. 192-232.

B. Recording - "Everyman" - Washington High School

C. Filmstrips - "Second Shepherd's" and "Everyman" - Washington High School

V. The English Bible (optional)

A. Early Years - pp. 232-275.

Weeks 6, 7, and 8 - The Elizabethan Period - 1485-1625

I. Introduction

A. Adventures in English Literature - "The Elizabethan Age", pp. 105-114.

B. Spenser to Goldsmith - "The English Renaissance", pp. 1-6.

C. Film - "England of Elizabeth" - South Bend Community School Corporation and "English Literature" - The Elizabethan Period - South Bend Community School Corporation

II. Early Renaissance Poetry

A. Spenser to Goldsmith - "Edmund Spenser", pp. 7-17; "Christopher Marlowe", p. 22; "Walter Raleigh", p. 23.

B. Recording - Many Voices 12A - "Edmund Spenser, Sonnet 26" - Washington High School.

III. Shakespeare

   A. The Age

      1. Spenser to Goldsmith - "Shakespeare: Poet and Playwright", pp. 25-31.

      2. Recording - "Shakespeare: Soul of an Age" - Washington High School

      3. Filmstrips - "Life in Elizabethan Times" - 4 strips - Washington High School

      4. Films - "Shakespeare's Theater: Globe Playhouse" and "William Shekespeare" - South Bend Community School Corporation

   B. The Plays

      1. Henry IV, Part I

      2. Second selection (Optional)

      3. Recording "Henry IV" - Public Library

   C. The Sonnets

      1. Spenser to Goldsmith - "Sonnets", pp. 122-133

IV. Late Renaissance Prose and Poetry

   A. Spenser to Goldsmith - "Ben Johnson", pp. 133-144; "John Donne", pp. 144-158; "Francis Bacon", pp. 169-177.

   B. Adventures in English Literature - "Four Cavalier Poets", pp. 227-232.

   C. Adventures in English Literature - "The King James Bible", pp. 204-210 (optional)

   D. Recording - Many Voices 12A - "John Donne", "Ben Johnson", "King James Bible", and "Secular Metaphysical Poets" - Washington High School.

Week 9

I. Introduction

   A. Adventures in English Literature - "The Seventeenth Century", pp. 213-223.

B. Spenser to Goldsmith - "Dissent and Conviction", pp. 177-181.

C. Film - "English Literature-The Seventeenth Century" - South Bend Community School Corporation.

II. The Puritan Influence

A. Spenser to Goldsmith - "John Milton", pp. 181-203; "John Bunyan", pp. 223-235.

B. Adventures in English Literature - "John Bunyan", pp. 249-254.

C. Recording - Many Voices 12A - "John Milton" - Washington High School and "Milton Treasury" - Public Library

III. Samuel Pepys

A. Spencer to Goldsmith - "Samual Pepys", pp. 235-244.

B. Adventures in English Literature - "Samuel Pepys", pp. 254-263.

C. Recording - Many Voices 12A - "Samuel Pepys" - Washington High School.

Weeks 10 and 11 - The Eighteenth Century - 1700-1800

I. Introduction

A. Adventures in English Literature - "The Eighteenth Century", pp. 273-285.

B. Spenser to Goldsmith - "Criticism and Common Sense", pp. 244-247.

C. Film - "English Literature: The Eighteenth Century" - South Bend Community School Corporation

II. Swift and Pope

A. Selections from Spenser to Goldsmith - pp. 247-273.

B. Selections from Adventures in English Literature - pp. 302-321.

III. The Journalists

A. Selections from Spenser to Goldsmith - "Daniel Defoe", pp. 273-294; "Joseph Addison", pp. 294-306; "Richard Steele", pp. 306-313.

- B. Selections from Adventures in English Literature - "Daniel Defoe", pp. 285-290; "Joseph Addison", pp. 294-298; "Richard Steele", pp. 290-292.
- C. Recording - Many Voices 12A - "The Journalists" - Washington High School

IV. Dr. Johnson and His Circle

- A. Selections from Spenser to Goldsmith - "Samuel Johnson", pp. 313-328; "James Boswell", pp. 328-336.
- B. Selections from Adventures in English Literature - "Samuel Johnson", pp. 332-333.
- C. Recording - Many Voices 12A - "Samuel Johnson" - Washington High School.
- D. Filmstrip - "Dr. Johnson's London" (Recording)- Washington High School.

Week 12 - The Pre-Romantics

I. Introduction

- A. Adventures in English Literature - "The Romantic Age", pp. 373-384.
- B. Film - "English Literature: The Romantic Period" - South Bend Community School Corporation.

II. The Pre-Romantics

- A. Romantic and Victorian Writers - "Thomas Gray" pp. 29-38; "William Blake", pp. 38-48; "Robert Burns", pp. 13-29.
- B. Filmstrip - "The Deserted Village" - Washington High School.

ALTERNATE COURSE OUTLINE

Weeks 1, 2, 3, 4, and 5 (This unit includes Early and Middle English material)

I. Read and discuss selected morality plays and Early English ballads. Work with language variations and imagery to show evidence of primitive beauty and humor.

II. Read and discuss selected passages from Beowulf.

  A. Draw upon students' knowledge of the purpose, form and examples of the epic, in order to establish for them the literary and cultural validity of Beowulf as an epic.

  B. A paper, probably on Beowulf, should be due at this time.

III. For 1½ weeks read and discuss Chaucer's Canterbury Tales, seen through the prologue and 2 - 3 selected tales. Historical and biographical information would be effective vehicles to make familiar to the students a naturally likeable author. Discuss Chaucer's use of more sophisticated poetic devices.

  A. Films and records of Chaucer and his period are available.

  B. If possible, secure a reading of, or read yourself, portions of Chaucer in Middle English.

  C. A paper on Chaucer should be due during or shortly after this time.

IV. For the last 1½ weeks of the unit, read and discuss the Arthurian Legend, as recorded by Malory.

  A. In addition to Malory, Tennyson and Lerner and Loewe versions of the legend add interest to the study.

  B. Sir Gawain and The Green Knight, or another similar Chavalric legend, would add color to the study, if there were time.

V. The first book report, written, should be due at the end of this unit.

Weeks 5, 6 and 7

I. Read selected works of Marlowe and Raleigh, as legitimate literature and as an intorduction to the Elizabethan Age.

  A. Films on the age and on Shakespeare are available.

  B. Give sufficient coverage to aspects of culture and history of Elizabethan England. Students are likely to have quite varied understandings of the age.

II. Read a number of Shakespeare's sonnets. These are good introduction to the language of Shakespeare, in addition to their pure value.

III. Read Henry IV, Part I. A paper on Shakespeare on the play should be written at this time.

Weeks 8 and 9

I. Read and discuss writings representative of the wide variety of attitudes and styles prevelent in 17th Century England.

  A. Study selections from the Cavalier poets, as well as Donne and the Metaphysical poets.

  B. Read Dryden only if the class shows considerable interest in style studies. Touch upon the essayists in some capacity, however.

  C. Read Milton, having carefully selected which works will be used. The sonnets establish the mood of Milton. The longer works, especially Paradise Lost, because of difficulty, should be studied from secondary sources (i.e. teacher lecture) and amplified by selected passages. The refinements of imagery and depth of religious meaning can both be covered in this manner.

II. Conclude the 17th Century study with readings from Pepys.

III. A film on the 17th Century is available.

IV. A paper, analysing poetry or comparing attitudes of poets, should be due at this time.

Week 10

I. Read and discuss at least some (depending upon class) of Gulliver's Travels, as representative of 18th Century satire, and as a product of one of the period masters. (A paper on Gulliver's Travels might be due at this time, or shortly after.)

II. Read selections from the Johnson Biography by Boswell. This selection presents an interesting contrast to the 18th Century presented by Swift.

III. As with previous periods, provide the historical and cultural milieu.

  A. A film on the 18th Century is available.

  B. Brief references to otherwise ignored authors like Addison and Steele would add color to the study.

Weeks 11 and 12

I. Read and discuss Grey and Blake, as refugees from the 18th Century and fore runners of the Romantic era.

   A. The Romantic Age is not studied in this course. Thus, these authors should be seen as men who represent thought in transition, not as the only representatives of a short course in romance literature.

   B. As the course material ends with poets, the opportunity is present to review by comparing the uses of poetic device as it reflects an expanding literary power.

II. The second book report, preferably oral, should be due at this time.

Suggested Approaches and Teaching Aids

1. Students may be selected to explore in depth, various literary movements or individual works. They should make their findings known to the class at the appropriate time.

2. A book report may be included and should concentrate on the 18th Century English novel. If two book reports are desired the second novel should be selected from the 19th Century.

3. Students may develop projects in place of a book report. Some suggestions might be:

   A. Create a newspaper in the style of the Spectator ot Tatler.

   B. Attempt various poetic forms such as the sonnet, the narrative, and the lyric forms found in this course.

   C. Report on the music, culture, and architecture of a given literary movement.

   D. Attempt the essay form in the style of the Neo-Classicists.

4. Outside reading on reserve might replace some of the selections in the course.

5. The introductions in the periods written by J.B. Priestley in the Adventures in English Literature are thorough and scholarly essays. They can be taught as literature in addition to providing worthwhile insights into the eras.

THE ENGLISH NOVEL

A76
Phase 4-5

This is a nostalgic course, offered for those who want to pursue the "classics" from the first great flowering of the English novel in the 1740's with Richardson to the later Victorians, notably Thomas Hardy. An in-depth study of the novel is followed by reading and discussion of three representative works as a class and one on an individual basis through student-teacher conference. The course also surveys the development of the English novel through many writers whose works can be discussed only briefly.

Materials for class use:

Pride and Prejudice
Vanity Fair
Wuthering Heights
Writing Themes About Literature

Teacher Resources:

Walter Allen, The English Novel (Dutton)
Lionel Trilling, The Liberal Imagination
E.M. Forster, Aspects of the Novel
Barron's Series, English Literature Vol II

Individual Choice of one of these:

Richardson's Pamela
Defoe's Robinson Crusoe or Moll Flanders
Smollett's Humphrey Clinker
Fielding's Tom Jones
Scott's Ivanhoe or Bride of Lammermoor
Dickens' Oliver Twist or David Copperfield
Wilkie Collins' The Moonstone
George Ellot's Adam Bede
Kipling's Kim
Hardy's Return of the Native

Course Outline

Weeks 1 and 2

I. Discuss modern references to the classics, assuming readers' knowledge of famous characters and situations.

II. Assign reading in Pride and Prejudice.

III. Lead students into 18th century background of the English novel through lecture, library research and oral presentations.

IV. Read excerpts from famous novels to show early techniques.

V. Consider aspects of the novel as emphasized by Forster and others.

VI. As students study the development of the novel through the Romantic and Victorian periods, give them book lists from which to choose outside reading book.

Weeks 3, 4, and 5

I. Discuss Pride and Prejudice, giving students clear idea of what to look for in studying the novel as a literary form.

II. Give time to read in class, during which teacher conferences may be held with each student, concerning his outside selection. Prepare student for a paper which will be due in 11th week on outside book.

Weeks 6, 7, and 8

I. Read and discuss Vanity Fair, leading students to discover similarities and differences in approach between this and Pride and Prejudice.

II. Suggest how themes of the Victorian novelists were those relevant today: especially hypocrisy, self-deception, and greed.

III. Continue teacher-student conferences to discuss books and share opinions while class as a whole reads Vanity Fair.

Weeks 9, 10, and 11

I. Read and discuss Wuthering Heights

II. Continue with conferences.

Week 12

Review with total period from 1740 to 1880 covered as students discuss their individual books. Panel discussions and group reports should be planned to go in chronological order, with teacher interspersing information necessary to fill gaps and adding clarity.

I. Show characteristics that English novels show in common, authors' styles, influence on American writers, especially Cooper and Irving.

II. Help students see how the three novels studied fit into total picture and also how the guidelines used to judge the three in-class novels may be used in evaluating other novels. Compare and contrast characters, etc.

III. Consider the elements thought to be most important in the 18th and 19th centuries and decide how many are still emphasized today.

NOTE: Five themes are due during the 12-week period. Suggested for first 12-week period are these: Text: Writing Themes About Literature by Edgar Roberts)

A. Summary theme on some critical or historical reading from library.

B. Character study of Beck Sharp or Heathcliff.

C. Point of view theme on Pride and Prejudice or Vanity Fair.

D. Setting theme on Wuthering Heights.

E. A specific problem in outside reading selection.

EXPLORING THE WORLD OF ADVENTURE

A42
Phase 1-2

Course Description

This course will contain a survey of adventure stories and plays with general adventure stories, western adventure, mystery, and science fiction being the principal types. Listening, reading, vocabulary development, and some writing will be related activities.

Achievement Level

The student should be reading between the seventh and ninth grade level. He should be able to read adventure-oriented books sufficiently well to understand what prompts characters to act the way they do, even though his reading may be restricted almost exclusively to the kinds of things in which he is already interested.

Objectives

1. To make reading attractive enough that the student will pursue it as a leisure activity on his own
2. To expand the limits of the student's reading interest areas and his depth of perception in reading
3. To help the student understand that character and incident are inextricable in good literature as in life
4. To encourage the student to organize his thinking
5. To help the student express his thoughts clearly in speaking and writing
6. To help the student understand the true nature of heroism

Chief Emphases

Character motivation, character as related to incident, the concept of the hero, the concept of justice in conflict, and characteristics of the plot of a good adventure story will be emphasized.

Materials

Vanguard - Scott Foresman
On Target - Scott Foresman
Adventure for Americans - Scott Foresman
Gault: Thunder Road - Scholastic Press
Wells: War of the Worlds - Scholastic Press
Schaefer: Shane - Bantam
Bennett: Great Tales of Action and Adventure

Course Outline

Weeks 1 and 2

I. Read selections from On Target by Humpreville and Fitzgerald. Use the study guide, pp. 270-272 to understand a good approach to teaching the story and how to help students with reading skills and vocabulary development.

"Glenn's Flight"
"Thunder and the Wise Guy"
"Ring of Fire"
"I'm Coming In"
"Game of Death"

II. Read selections from Great Tales of Action and Adventure

"The Bamboo Trap"
"Leiningen Versus the Ants"
"The Most Dangerous Game"
"The Pit and Pendulum"
"August Heat"
"To Build a Fire"

III. Emphasize the qualities of character in these stories that lead into the conflict and help them to survive.

Weeks 3 and 4

I. Assign the reading of Shane

II. Discuss the qualities commonly associated with Western fiction. Emphasize the nature of the Western environment as it is presented in the early chapters. Some examples for study questions to be assigned are as follows:

Chapters 1-3

How does the author suggest the contradictory aspects of Shane's character? Pick out phrases and sentences which convey the impression of mystery concerning him. Why does the story gain from being told from the point of view of a boy? Why was it economically necessary in the development of the West that cattlemen give way to farmers? In the dispute of the novel, which one was legally right? What is the prevailing atmosphere of the Starrett home?

Teacher planned questions such as these will help to direct the student in his reading.

After the novel is completed the teacher might have the student pretend that he is Chris and write an impression of Shane using information gained from his encounter with him.

If possible, view the film, "Gunfighter", emphasizing the nature of the tragic hero. How was he similar to and different from Shane?
Discuss the character of Shane.
Discuss the idealization of violence in the American Western. Discuss the dilema of the modern citizen to support or oppose government control of firearms.
View the film "Due Process of Law" from The Oxbow Incident to discuss various attitudes of the characters to justice. How is the scene similar to today?

Weeks 5 and 6

I. Read "Model A Adventure" - On Target
"So You're Going to Buy a Used Car"
"Motor Cars"
"The Idea in the Back of My Brother's Head"
"Separating the Men from the Boys"
See pages 272 through 274 in On Target for introductory questions, vocabulary, and conclusions.

II. Read Thunder Road by Gault
This book is one of the teenage classics of auto racing. The hero quickly learns the value of safety on the highway and on the high speed track.

Emphasize the characteristics of the racing hero and the misconception people have regarding speed and the automobile. This book presents an excellent opportunity to approach indirectly but effectively the interests that especially the young boys have in cars. Emphasize what the real hero behind the wheel is like. For those who may become exceptionally interested let them make reports on such books as Hot Rod by Gault, Black Tiger at Indianapolis by O'Connor, Great Moments in Auto Racing by Stambler, and Dragging and Driving by MacPherson.

Again, try to consider the qualities of the hero in these selections. What attitudes, skills, responsibilities, personal characteristics are involved in being a hero?

Weeks 7 and 8

I. Read War of the Worlds
Discuss the qualities which man needs to meet the challenge of the space frontier. Compare and contrast in your discussion these qualities with those of the western pioneer.

II. Read "Invasion from Mars" - Vanguard, Science Fiction drama p. 477
Discuss the related activities, see pp. 491-493. Have students act out the play. Try to obtain from the AV Center a recording of the Orson Well's broadcast of "Invasion from Mars".

III. "First Men on the Moon" - Adventures for Americans
This story was written more than ten years ago. How accurate was the writer in making his predictions? What implications does this story have for future preparations and predictions of space flight? How have the current problems of land, air and water pollution affected your attitude toward space projects? To what should man make his greatest mental and physical efforts?

Weeks 9 and 10

I. Read and discuss Vanguard
"Trouble at Rocky Beach"
"Diamond of Alaska"
"The Cremation of Sam McGee"
"Out of Control" - Television Drama
"A Shipment of Mute Fate" - Drama
"Flying Danger"
"Scareboard"
"Borderline of Fear"
"Wolves in our Warnigan"
"Diamondbacks"
"Cut Man"

Ask students to select one character that they admire from the stories read and write a brief paper or give a brief oral report giving reason why.

Weeks 11 and 12

I. Read horror stories in Contact Unit
Imagination World of Inner Space
Part IV "Tales of Horror"
"The Interlopers"
"The Tell Tale Heart"
"Lithuania"
"The Night People"
"ESP, Is It For Real?"
"August Heat"

Use related activities suggested by the Contact teacher's guide. Also see the course guide on "Mystery and Suspense" for suggestions.

Suggested Approaches and Teaching Aids

1. Time in class should be provided for much of the required and supplementary reading.

2. Encourage individual library work.

3. The following written and oral activities may be assigned:

a. Describe your own version of a Western hero.
b. Write "What if . . ." paragraphs (Examples: "What if . . . paragraphs)

"What if teenagers still wore sixguns?"
"What if Martians landed tonight in South Bend?"

c. My favorite hero is ______(Name)__________ because
d. Write an essay or discuss in class the following topic:

If you had to decide whether to be a pioneer in the West, an astronaut, a race driver, a spy, or a detective, which would you choose to be and why?

4. Prepare students before they read. Help them to plan their time and to look for specific points and ideas. Try to train them to survey, read, review, and then to recite.

5. A short time to write in a log book each day or on specified days to write about something that interested them in reading is recommended. Log books may not be graded but can be examined by the teacher to gain insight into student interest and attitude.

Films (to be rented when possible)

Due Process of Law Denied - (I.U.)
The Gunfighter (Films Inc.)
The True Story of Jesse James
When Worlds Collide (Films Inc.)
Forbidden Planet (Films Inc.)

Supplementary Reading

Thrillers

Albrand - Meet Me Tonight
The Numbered Account
Amerman - Guns in the Heather
Asimov - Caves of Steel
Brickhill - The Great Escape
Christie - And Then There Were None
Haycraft - Great Detective Stories
Horwarth - We Die Alone
MacLean - Guns of Navarone
Michener - Bridges at Toko Ri
Reid - Escape from Colditz
Stewart - Moon Spinners
Stuart - The Satan Bug
Walden - To Catch a Spy
Westheimer - Van Ryan's Express

Science Fiction

Asimov - Fantastic Voyage
Naked Sun
Pebble in the Sky
Bradbury - R. is for Racket
Clarke - 2001
Childhood's End
Island in the Sky
Reach for Tomorrow
Conklin - Great Stories of Space Travel
Heinlein - Puppet Masters
Tomorrow the Stars
Farmer in the Sky
L'Engle - A Wrinkle in Time
Norton - Galactic Derelect
Time Traders
Nourse - Star Surgeon
Van Vogt - Mission to the Stars
Walters - First on the Moon
Welk - Time Machine
Wylie - When Worlds Collide

EXPLORING THE WORLD OF ADVENTURE

A42
Phase 1-2

The course will contain a survey of adventure stories, books and plays. The study material will be highly motivational in content. Emphasis will be on character motivation, character as related in incident, the concept of the hero, and the concept of justice in conflict. Listening, reading, vocabulary development, and composition related to the reading will be important parts of the study.

Materials

Writing Themes About Literature by Edgar Roberts
Shane by Schaefer
The Martian Chronicles by Bradbury
Holt Impact Series: Conflict (omit in 1971-72)
Vanguard (Scott Foresman)
Adventures for Americans (Harcourt Brace)
Four Complete Modern Novels (Globe)
Four Novels of Drama and Suspense (Globe)

Course Outline

Weeks 1 and 2

Conflict: selected stories and plays with related writing and listening to recordings

Weeks 3 and 4

Stories from Vanguard:
"Trouble at Rocky Beach"
"Diamond of Alaska"
"The Cremation of Sam McGee" (poem)
"Out of Control" TV drama
"A Shipment of Mute Fate" drama
"Facing Danger"
"Scoreboard"
"Borderline of Fear"
"Wolves in our Warnigan"
"Diamondbacks"
"Cat Man"

Weeks 5 and 6 -- Science Fiction unit

Assign Martian Chronicles

Use as time permits from Vanguard:
"House of Flying Objects"
"Invasion from Mars"

Week 7

Read and discuss H.G. Wells' Invisible Man (Globe: Novels of Drama and Suspense).

Weeks 8 and 9 -- Western Adventure and Conflict

Read and discuss Shane. See SBCSC guide; also I.U. Curriculum series: Teaching Literature in Grades Seven Through Nine.

Use as time permits from Adventures for Americans:

"Oklahoma Land Run"
"John Colter's Race for Life"
"The Buffalo Hunt"
"The OxBow Incident"

Optional: Sea of Grass by Richter. (Globe: Four Complete Modern Novels)

Week 10 -- Mystery

Read and discuss The Third Man (Globe: Novels of Drama and Suspense).

Weeks 11 and 12 -- Sea Adventure

The Hurricane and/or The Wreck of the Mary Deare (Globe)

Extra Reading Possibilities

The Oxbow Incident by Clark
Dr. Wassell (Globe)
Thunder Road by Gault

THE FAR WEST

A80
Phase 3-5

Course Description

"The cowards never started and the weak died along the way" is a saying of the westward pioneers. What kind of person left the comforts and security of an established community in the East to try for a new life in an undeveloped section of the West? This course deals with the frontier spirit as reflected in literature from and about the far west, legends of the West and frontier heroes, and realistic accounts of the pioneers. The student taking this course will discover through reading the kind of quality or qualities it took to be a real pioneer. The student will also find that much of the old pioneer spirit is still abundant today, but its energy is being used for different kinds of "frontiers".

Achievement Level

The student taking The Far West should be reading at or above the 10th grade level. He should be willing to read extensively, to reflect his own maturing views in a good prose style, and discuss in clear, concise speech.

Objectives

1. To understand the challenges met by the pioneers in conquering the unknown and frequently terrifying life of the wilderness
2. To study the character of these pioneers, and their various psychological reactions to these experiences
3. To appreciate the literature which reflects this period of life in America

Chief Emphases

The main emphasis in this course will be to develop a true understanding of the pioneer spirit which created America and is still a basic part of our philosophy today.

Materials

Adventures in American Literature
Aldrick, B.S., Lantern in Her Hand
American Experience
Cather, W., My Antonia
Clark, W.V.T., Ox-Bow Incident
Currents in Fiction
Currents in Poetry
Ferber, Cimarron
Pappas, Heroes of the American West
Rolvaag, Giants in the Earth
Short Story Reader

Films

Jesse James
Last Frontier
High Noon
Cheyenne Autumn

Filmstrips

New Frontiers, New Democracy, New Industry
Travels in North America; 1833
Last Frontier
Call of the Wild
Red Badge of Courage

Records

Folk Music, U.S.S.
Frontier Folk Songs
Legends of the West (Sons of the Pioneers)

Course Outline

Weeks 1 and 2

I. Life as an Immigrant

A. Assign My Antonia - (A Lantern in Her Hand may be substituted, if necessary)

B. Discuss the problems and status of the immigrant.

C. Assign a theme based upon any insight gained from this reading.

Weeks 3 and 4

I. An Assortment of Characters

A. Assign the following reading:

"Outcasts of Poker Flat"
"Under the Lion's Paw"
"Slade"
"Wild Bill-Marshall of Abilene"
"Black Bart"
"Death of Billy the Kid"
"Sam Bass and His Train Robber Gang"

B. Discuss character and the influences of environment. Explore the possible influences the hostile wilderness had upon the pioneers and the effect the pioneers had upon the country and each other.

Weeks 5 and 6

I. Pioneers vs. Obstacles

A. Assign Giants in the Earth, and the following shorter selections:

"History of the Donner Party"
"Whitman Mission"
"Miraculous Escape"
"Smart Ones Got Through"

B. Set up panel discussions of the short selections.

C. Assign a theme showing the psychological reaction of one character to one of the following concepts embodied in Giants in the Earth:

1. Loneliness

2. Religious outlook

3. The challenge of difficult work

4. Danger

Weeks 7 and 8

I. Seeking Fortunes

A. Discuss the lure of gold and "getting rich quick".

B. Read the following selections:

"Gold-Mining Our North Fork Camp"
"I Find Fool's Gold"
"Early Discoveries of Gold"
"To Build a Fire"
"Flush Time in Virginia City"

C. Plan a panel discussion of each of the above selections.

D. Assign the following reading on ranching:

"A New Disaster"
"Heraldry of the Range"
"Managing a Trail Herd"

E. Read the following selections about trading and trapping:

"John Colter's Race for Life"
"Free Trapper, Cavalier of the Mountains"
"Rendezvous"
"Mike Fink"

Weeks 9, 10, and 11

I. "The Last Frontier"

A. Read Cimarron

B. Study the novel as a form in literature. (Consult sources in the school library).

C. Appraise Cimarron according to the "yardstick" just studied.

D. Assign a theme based upon this novel.

Week 12

I. The Pioneer Spirit 1970

A. Assign the article on Alaska in TIME (July, 1970)

B. Read and discuss "What's Happening to America?", by John Steinbeck

Note: One Book Report on The Ox Bow Incident will be due at any time weeks 3-8.

Suggested Approaches and Teaching Aids

1. Discuss the nature of courage and fear, the deviation of the word courage, and the basic cause of fear such as insecurity.

2. Consider briefly the reasons the pioneers had cause to be fearful, including the minority groups.

3. Analyze the pioneers' ways of handling their fears. Were some of them totally without fear? Is fear normal or abnormal? What are some of our fears today? How do we react to them?

4. Ennumerate the favorable and unfavorable aspects of pioneer life, and of life today.

5. Discuss the possibility of happiness under difficult material circumstances.

6. Are persons of all ages and all periods alike generally in things pertaining to the spirit? Discuss human emotions.

7. Make a report on one of the following:

   Pioneer Entertainment
   How "tall" stories came into being
   Pioneer music, ballads, and dances
   Crime in the 19th and 20th centuries

8. Use films, filmstrips, and records to enrich the various aspects of pioneer life.
9. Encourage creative efforts in all the arts, but particularly in writing.

THE GOOD GUYS

A88
Phase 1-3

Course Description

The aim of this course is to help the student understand the true nature of heroism and to relate this concept to fictional and non-fictional heroes. The reading will consist of five short novels including Shane, To Sir With Love, Farenheit 451, The Man Who Never Was, and Man in a Green Beret. Writing will be done in several paragraphs and discussion will center on the novels read. An oral report on a hero of the students choice will also be required.

Achievement Level

The student should be reading between the seventh and tenth grade level. He should be able to read adventure-oriented books sufficiently well to preceive character motivation and to understand what prompts characters to act the way they do, even though his reading may be restricted almost exclusively to the kinds of things in which he is already interested.

Objectives

1. To make reading attractive enough that the student will pursue it as a leisurely activity on his own
2. To expand the limits of the student's reading interest areas and the depth of his perceptions within these areas
3. To help the student understand the true nature of heroism
4. To encourage the student to organize his thinking
5. To help the student express his thoughts clearly in speaking and writing

Chief Emphases

The concept of heroism will be explored by class discussion of the assigned readings. Throughout the twelve weeks the class will study the folk hero of the West, the super hero of the spy thriller, the space hero of science fiction, and the military hero of past and present wars. Emphasis throughout will be on why heroes are created, what constitutes heroism, and what differences separate the fictional heroes of literature from the non-fictional heroes of today.

Materials

Schaefer: Shane
Portis: True Grit
"Pecos Bill and the Willful Coyote" by William White from The Short Story Reader

"An American Hercules" by James Stevens in Adventures in American Literature
Bradbury: The Martian Chronicles
Farenheit 451
Montagu: The Man Who Never Was
Braithwaite: To Sir, With Love
H. G. Wells: War of the Worlds
Widder: Adventures in Black
Buchan: The Thirty-Nine Steps
Cebulash: Man in the Green Beret and Other Medal of Honor Winners

Course Outline

Weeks 1 and 2

I. Begin with suggestions from the students as to who the present day heroes are and what qualities they have.

II. Discuss the role of television in creating society's heroes and what images it projects for younger children to look up to. Direct the discussion toward how heroes are created.

III. Focus attention on the West and discuss well known heroes such as Kit Carson, Jesse James, Wyatt Earp, and Billy the Kid. If possible, try to read or tell some of the legends and stories surrounding these figures.

IV. Read "Pecos Bill and the Willful Coyote" and "The American Hercules" to emphasize the role of tall tales and myths in creating legendary figures.

V. Begin in-class reading of Shane. Any reading assignments not completed in class are to be finished at home.

VI. As the reading progresses, discuss the character of Shane and the qualities which make him a hero. Talk about the conditions in the West and the qualities needed to survive.

VII. Upon completion of the novel, assign the writing of a paragraph. Possible topics: Contrast of the Western Hero and the Present Day Heroes; Qualities Which Make Shane a Hero (with specific examples from the book).

Weeks 3 and 4

I. Begin unit on the hero of science and science-fiction. Discuss space as the new frontier, as the West was an earlier frontier, and the qualities it would take to meet the new challenges. This may lead to mention of the various astronauts and their accomplishments. If some students are particularly interested, they may do some investigation and reporting to the class on the background, education, and personality of a particular astronaut.

II. Discuss how space heroes are presented on television and in the movies.

III. Start reading Farenheit 451. Prepare the students for the book by explaining what kind of world exists as the book opens. Help the student to notice all the ways in which this fictional world is different from ours.

IV. Discuss Montag as a hero figure. Help the student to see he is a hero in his own way by contrasting him with Shane. Interesting discussion can also develop from asking the students if they would like our world to become like the fictional world of the book.

V. After completion of the book, assign the writing of a paragraph. Possible topic: Rewrite the ending of the book as you would like to see it end.

Weeks 5 and 6

I. Assign an oral report on a hero or famous person of the student's choice. He is to find a book which will help him to know more about the person he is to speak on. (This assignment should be given in advance so the student will have time to think about the person he would like to report on.)

II. Time will be spent in the library for the student to choose his book.

III. Time should be given in class for reading. Reports should start as the students finish their books, sometime during the sixth week. The type of report given and the length of the report is left to the discretion of the teacher.

Weeks 7 and 8

I. Start reading To Sir, With Love.

II. This book lends itself well to vocabulary work. Spend some time acquainting the students with British words which are not commonly used in the United States.

III. Include a writing exercise to help the student to see and pick out the detail the author used to establish the setting for the book.

IV. As the book is finished, discussion should center on why Braithwaite is a hero and how he is different from Shane and Montag. This comparison can be used as a writing assignment or as an essay question on a test.

Weeks 9 and 10

I. Begin the unit on the spy hero by examining television's treatment of spies. Discuss the image of the espionage agent as projected by such shows as "Mission Impossible", "I Spy", and the "F.B.I.".

II. Begin reading The Man Who Never Was.

III. To prepare them for the reading give a brief background of the countries involved in World War II and show them on a map the areas that will be mentioned in the book. Stress the fact that unlike the other selection, this is fact!

IV. As reading progresses discuss the techniques used by the intelligence men and contrast this with the intelligence agent in the movies, for example, James Bond.

V. After the reading is finished assign the writing of a paragraph. Possible topics: Who is the hero of this book? How are real intelligence agents different from fictional ones? What qualities did the men in this book have to make them heroes?

Weeks 11 and 12

I. Begin unit of the military hero. Discuss how war produces heroes and let the students volunteer any information they have on types of medals that can be won. Add to this information of your own.

II. Begin reading Man in the Green Beret. Pay particular attention to the opening pages in which the medal and its history is given.

III. Vocabulary work is profitable in this area. Words found in the book and associated with the topic should be studied.

IV. After each short selection, discussion should focus on the individual as hero and what he did to be awarded the Medal of Honor. This unit presents a good opportunity to bring in a guest speaker if you are able. A war veteran or even better, a decorated war veteran, can really spark interest in the subject.

V. After the reading is completed, a writing assignment should be given. This assignment can also serve as a wrap-up for the course. Possible topics: Who do you think are the heroes of today's youth and why? Describe an incident in which you acted heroically. Of all the types of heroes studied which is your hero and why?

Suggested Approaches and Teaching Aids

1. Individual reading will dominate class time other than that used for the discussion of the major texts. These students need to be given time to read on their own and to be encouraged to read.

2. Depending on the nature of the class, the idea of an anti-hero may be introduced and discussed during discussion of contemporary heroes.

3. When discussing the heroes of the major texts, emphasis should be placed on characterization and how an author creates a character. The need to substantiate observation and opinion by stating evidence from the text should also be taught at this time.

4. Students should be encouraged to bring in information on their own heroes and if they wish, present it to the class. Articles and pictures can also be used on a bulletin board. It is likely that the students may have heroes in the fields of sports, politics, or other areas not covered in the course, so that supplementary material is desirable to broaden the course.

5. The number of selections listed in the course outline exceeds what most students can be expected to accomplish. It is important to concentrate on each type of hero and therefore reading one selection for each is probably the most that can be done. The course outline is based on this assumption from past experience with the course. The selections used in this course description are the ones that proved to be most successful with the students; each teacher, however, can make his own selection of the materials available after acquainting himself with his students. Students who are eager to do more outside reading should be encouraged to use the additional materials.

6. Students of this level need a variety of activities. They often find it difficult to come in every day and read and discuss. Any attempts at variety will be beneficial such as movies, speakers, oral reports, library work, spelling, writing, and vocabulary work.

7. Frequent quizzes are recommended over the assigned reading material. Some of the students will be poor readers and a quiz will help indicate how much of the detail they are getting.

8. If Scope magazine published by Scholastic is available, it can prove valuable. These students often need practice reading out loud and the plays which occasionally appear in this magazine are good for this purpose. However, since there are so many other materials for this course, use it sparingly, as a break in routine.

Supplementary Reading

The Western:

Aldrich: A Lantern in Her Hand
Ames: That Callahan Spunk
Capps: Trail to Ogallala
Cather: My Antonia
Clark: The Ox-Bow Incident
Durham and Jones: The Negro Cowboys
Echols: The Renegade Hills
Erdman: The Edge of Time
Fisher: Mountain Man
Gerson: Kit Carson-Folk Hero and Man
Grey: Betty Zane
Guthrie: The Big Sky
Hendricks: Bad Man of the West
Johnson: Torrie
Wilderness Bride
Lane: Let the Hurricane Roar
Lehman: The Twisted Trail
Pattern: Prodigal Gunfighter
Richter: The Trees
Sea of Grass
Rico: Last of the Breed
Short: Ramrod
Straight: A Very Small Remnant
Twinkle: The Alamo
Ward: Pioneers West
Wister: The Virginian

The Thrillers:

Albrand: Meet Me Tonight
The Numbered Account
Amerman: Guns in the Heather
Arthur: Cloak and Dagger
Asinov: Caves of Steel
Brickhill: The Great Escape
Bridge: The Lighthearted Quest
Christie: And Then There Were None
Hickory, Dickory, Death
The Pale Horse
Secret of the Chimneys
Witness for the Prosecution
Dead Man's Mirror
DuMaurier: Jamaica Inn
Gann: The High and the Mighty
Haycraft: Great Detective Stories
Holt: Kirkland Revels
Legend of the Seventh Virgin
Household: Rogue Male
Watcher in the Shadows
Horvath: We Die Alone
LeCarre: Spy Who Came in From the Cold

MacLean: Guns of Navarone
Michener: Bridges at Toko-Ri
Monat: Spy on the U.S.
Rawicz: The Long Walk
Reid: Escape from Colditz
Stewart: Nine Coaches Waiting
The Ivy Tree
Moon Spinners
Airs Above the Ground
Madam, Will You Talk
Stuart: The Satan Bug
Walden: To Catch a Spy
Ware: The Mystery of 22 East
Werstein: The Long Escape
Westheimer: Von Ryan's Express
Whitney: Black Amber
Quicksilver Pond
Williams: Wooden Horse

Science Fiction:

Asimov: Fantastic Voyage
Naled Sun
Pebble in the Sky
Stars Like Dust
Bradbury: R is for Rocket
Clarke: 2001 - Space Odyssey
Childhood's End
City and the Stars
Earthlight
Expedition to Earth
Islands in the Sky
Reach for Tomorrow
Exploration of Space
Conklin: Great Stories of Space Travel
Heinlein: Podkayne of Mars
Door Into Summer
Puppet Masters
Tomorrow the Stars
Green Hills of Earth
Farmer in the Sky
Knight: A Century of Great Short Science Fiction Novels
L'Engle: A Wrinkle in Time
Norton: Galactic Derelict
Time Traders
Key Out of Time
Nourse: Star Surgeon
Van Vogt: Mission to the Stars
Walter: First on the Moon
Wells: Time Machine
War of the Worlds
First Men in the Moon
The Invisible Man
Wylie and Balmer: When Worlds Collide

Sports:

Felsen: Street Rod
Gault: Thunder Road
Mantle: The Quality of Courage

Military:

Donovan: P.T. 109
Hersey: A Bell for Adano

Political:

Kennedy: Profiles in Courage

Educational:

Hunter: Blackboard Jungle

THE HERO IN LITERATURE

A89
Phase 4-5

Course Description

Because man was born a dreamer, he has built images of himself, and he has set goals that lie beyond him. He has created heroes who in his fantasies reach the standards of greatness and perfection that he will never know in his real world. Every man has his own goal, his own dream, his own hero. In examining literary history, we can trace the growth of our hero from a god-like representative of all men, to a multiple image arising from the separate spheres of endeavor and ambition. The modern literary hero emerges as the full-cycle development of man's projections -- an image no longer grandiose, merely human, often faceless. But no matter what guise he takes, the hero continues to move through literature. His presence is a salute to an enduring quality of men. We are dreamers.

Achievement Level

Students should be reading at or above the junior level. They should be interested in reading and willing to discuss freely.

Objectives

1. To assist the students in understanding the concept of hero as it exists in people's imagination and is reflected in literature
2. To give the students an understanding of the growth and change which historical development and cultural differences have evoked in men's standards of heroism
3. To assist students in interpreting and appreciating literature (particularly modern literature) by establishing a sense of perspective and a degree of relevance

Chief Emphases

The chief emphasis will be upon enlarging the students' perspective of heroism and of literature through analysis of literary heroes.

Materials

The Odyssey
Mort d'Arthur
The Bible
Oedipus The King
Humphry Clinker
Don Quixote
The Crucible
A Man For All Seasons
The Plague

American Negro Short Stories
American Negro Poetry
Adventures in Eng. Lit.
A Sky-Blue Life (Gorky)
Short Stories by Pirandello

Recordings of Oedipus, Chaucer, Man For All Seasons, Don Quixote, Everyman

Catcher in the Rye	Tape recordings of Oedipus,
The Little Prince	The Cruicible, "Man of La Mancha"
Lilies of the Field	
"Love Song of J. Alfred Prufrock"	Map of the travels of Oedipus
Riders to the Sea	Film of Oedipus the King

Course Outline

Weeks 1 and 2

I. Ask students to identify their favorite hero, or if they have none, the qualities they seek in a hero. Keep these papers, to distribute at the end of the course.

II. Distribute The Odyssey, to be read and discussed.

III. Read Gorki's short Story, "A Man is Born," and listen to the recording of Everyman, as introductory material about the criteria of heroism.

IV. Discuss the Greek concept of the hero, using Hamilton's Mythology, perhaps, to augment Odyssey with material about other epic heroes and myths (such as Prometheus).

V. Read and discuss selected passages from Mort d'Arthur, to compare another culture's early hero with the Greeks!

VI. Johnson's poem, "To Unknown Bards", might be appropriate at this time, as it relates the American Negro to this heroic tradition.

VII. Writing assignment on The Odyssey.

Week 3

I. Introduce the Bible as a literary source for the hero concept. It is hoped that a carefully-selected passage from Genesis, or from the stories of Moses, Solomon, David or others, could be assigned to be read from a family Bible.

II. Discuss the development of the hero into the more complicated Greek Tragic Hero. Read and discuss Oedipus The King.

III. Writing assignment on Oedipus.

Week 4.

I. Introduce the folk hero as he emerged in Europe (or anywhere else, for that matter). Read Chaucer's "The Nun's Priest's Tale" or alternate. Seek the books of folk tale collections available in the school and public library for extra work. A record of Chaucer is also available.

II. Discuss the growth of the hero into a picaresque type in Smollett's Humphry Clinker, read in whole or in part.

Week 5

I. Read selections from Don Quixote (or the book in total), a representative of the developing romantic hero. Favorite selections from romantic poetry would be appropriate at this point -- perhaps the Caveliers for a spark of humor as well as beauty.

II. A. Both a record of selections from Don Quixote and the full tract of the musical, "Man of LaMancha" are available.

B. The text of the play, "Man of La Mancha" is also available as an alternative to the book.

III. Introduce the Irish play, Riders to the Sea, as a peculiar variety of hero literature, which offers the sea itself as hero.

IV. Writing assignment on Don Quixote or Riders to the Sea.

Week 6

I. Continue the discussion of nature as hero. Byron's poem, "Apostrophe", Bryant's "Thanatopsis", or many other poems would be appropriate. Lewis Carroll's mock, "Sea Dirge" could help the class regain perspective.

II. Read and discuss The Crucible. This move to relatively realistic literature will demand introduction, although the students are to seek, in their discussions, their own conclusions about the growing complexity of the hero. A tape of The Cruicible is available.

Week 7

I. Read A Man For All Seasons, a contemporary play which enlarges upon the realistic hero as a man consciously aware of his principles. A recording of the play is available.

Week 8

I. Introduce the concept of the non-hero in literature. Try to give a reason for this frightening and despairing movement. Have we rediscovered the ordinary, or lost our need for greatness? Some discussion of modern songs might shed light on this question.

II. Read and discuss "The Love Song of J. Alfred Profrock". Follow this with selections from "Hollow Man" in the Adventures text, if the class is able to handle this much Eliot.

Week 9

I. The Pirandello short story, "The Footwarmer", and "Summer Tragedy" from American Negro Short Stories enlarge with poignancy the simple non-hero.

II. Introduce the more active non-hero, the anti-hero. Discuss Catcher in The Rye as hero and non-hero.

III. Writing assignment on The Catcher in The Rye.

IV. Allow some reading time.

Week 10

I. Discuss The Plague, also a study of the hero and non-hero. Some interpretation of existentialism is essential at this point, or earlier, depending upon the maturity level of the class.

II. Writing assignment at this time, perhaps comparing Catcher in The Rye with The Plague, and thus incorporating the assignment given in week 9.

Weeks 11 and 12

I. Conclude the course with reading and discussion of two short novels which represent the antithesis of the material of recent weeks - The Little Prince and Lillies of the Field. At this point in the course, students should be able to judge the value and relevance of the romantic or fantastic hero when he is compared to the realistic heroes and protagonists of recent development.

II. A book report should be written or presented (if time permits) before the course concludes. Hopefully the report will give evidence of deeper understanding of the facets of heroism of each hero in question. Hopefully, also, the classifications of the hero used in the course will be relevant to the supplimentary readings.

Suggested Approaches and Teaching Aids

1. As the course consists of many short works, and many of these appear toward the end of the 12 weeks, the students should be reminded early of the requirements of a book report. The Reading list is partial. Flexibility in approving book selections is important, so that the students may feel free to pursue their own heroes in this reading.

2. Many papers are suggested. Number, length and topics are all variables. Comparative papers are excellent if the class is able to articulate sustained comparisons between heroes. Quizzes and tests are also alternates for some paper assignment.

3. Much of the poetry suggested is found in the Adventures in English Literature anthology. There is room for personal selections other than or in addition to the poetry suggested.

4. The course is tightly scheduled until the last two weeks, which are concerned only with two short works. Therefore, if the pace is too fast, needed time can be gleaned from the last two weeks.

5. There is a dearth of deep, effective literature dealing with black heroes. If an effective modern hero (black) can be found the book might be placed after The Plague, before the reflective and more romantic works of the last two weeks.

6. If more black literature were added to the syllabus, the Biblical story of Moses would be quite beneficial, as the exodus theme is dominant in black literature.

7. A parallel study of Myth, dealing generally with questions such as its definition, its disguises, its place in all levels of cultures, would be an interesting corollary to the theme of hero. The deepening of a student's understanding of the meaning of myth would be a secondary objective of the course, if students are mature enough as a class to tackle the concept.

8. The material from early English literature should be treated more or less thoroughly than the syllabus states, depending on the degree of familiarity of the class with English Literature. At the least, it could provide a spring-board for folk literature of other less familiar cultures.

Supplementary Reading List

Dark Companion, Mathew Henson
Mahalia Jackson, Wylie
Let Us Now Praise Famous Men, James Agee
Biography of Samual Johnson, James Boswell
Sir Gawain and the Green Knight, Pearl Poet
Cyrano de Bergerac, Edmund Rostand
Faust, Goethe
Tom Jones, Henry Fielding
Aeneid, Vergil
Iliad, Homer
Lord Jim, Joseph Conrad
Moby Dick, Herman Melville
Billy Budd, Herman Melville
Othello, Shakespeare
Death of a Salesman, Arthur Miller
Scarlet Letter, Nathaniel Hawthorne
The Death of Ivan Ilych, Leo Tolstoy
Return of the Native, Thomas Hardy
The Glass Menagerie, Tennessee Williams
The Power and the Glory, Graham Green
The Old Man and The Sea, Earnest Hemingway
Babbit, Sinclair Lewis

A Separate Peace, John Knowles
Flowers for Algernon, Daniel Keyes
Catch 22, Joseph Heller
Waiting For Godot, Samuel Backett
Playboy of the Western World, John Synge
Huck Finn, Mark Twain

IDEALS AND VALUES

What are the important values? How can we resolve the conflict between individuality and conformity? How can we better understand ourselves? These questions are explored through reading literature and writing about it. Class discussion will be directed toward finding a better understanding of life and toward setting guidelines for mature behavior.

Materials

Writing Text: Writing Themes About Literature
My Shadow Ran Fast by Bill Sands
A Patch of Blue by Kata
The Outsiders by Hinton
Search for America (Holt Impact series)
A Single Pebble by Hersey
Contemporary American Prose

Readers' Choice of One

Black Like Me
The Yearling
Swiftwater
Lilies of the Field
West Side Story
Pushcart War

Course Outline

Weeks 1 and 2

I. What are the values in different ethnic groups? How much must a person conform? What should he decide for himself? Importance of peer group on decisions.

II. Assign The Outsiders. Those who have read West Side Story can bring out parallels. Writing assignment on The Outsiders.

III. Use excerpts from West Side Story and record.

Weeks 3 and 4

I. Have students find songs and poetry illustrating certain values. Read and play them in class.

II. Read stories and hear record in Search for America series (Holt). Writing assignment on one of the stories.

Weeks 5 and 6

I. Read and discuss My Shadow Ran Fast. Give time in class for reading.

II. Writing assignment on My Shadow Ran Fast.

Weeks 7 and 8

I. Start reading A Patch of Blue to motivate students to continue.

II. Discussion of the role of handicaps, prejudices, determination.

Weeks 9 and 10

I. Read and discuss selected stories and essays (Contemporary American Prose)

Cather, Willa, "Neighbor Rosicky"
Jackson, Shirley, "Strangers in Town"
Reston, James, "Is the Moon Worth John Glenn?"

II. See film "The Hangman" and discuss. See it again after discussion.

III. Have student-teacher conferences on outside reading books. Make clear writing assignment on outside book.

Weeks 11 and 12

I. Point out that entirely different values are found in other parts of the world.

II. Read and discuss A Single Pebble.

III. Consider the difficulty the U.S. and China have in communicating. What might the two peoples have in common?

IV. Review and summarize ideals and values worth having.

NOTE: Throughout the course, emphasis will be on American values and ideals as shown in TV shows, commercials, and the news of the day.

HUMANITIES

A71
Phase 4-5

Course Description

Humanities explores the meaning of life in an in depth study of man, his philosophy, his literature, his music, and the other fine arts. This course attempts to help the student understand mankind, to broaden his horizons through greater awareness to life's many facets, and to develop both scholastic competence and social conscience.

Achievement Level

The students should be able to read with comprehension abstract writings in depth and to desire to exchange ideas and viewpoints in a logical way. Likewise, he should wish to broaden his background in the arts.

Objectives

1. To help students read, listen to, see, and feel intelligently the things which other people have created
2. To assist students to understand through the fine arts--love, hate, suffering, free will, also man's relationship to man and God
3. To motivate the student to become more mature and to lead a more culturally enriched life
4. To stimulate a desire to know more and more--always learning and appreciating

Chief Emphases

The chief emphasis in this course will be to explore the meaning of life through the fine arts.

Materials

Shakespeare, Romeo and Juliet
Plato, Symposium, excerpts
Bible, Songs of Solomon
Poetry of Shakespeare, Browning, Marlowe, Shelley, Donne, Nash, Yeats, Cummings, and Updike
Hesse, Siddhartha
Rand, The Anthem
Recordings of Romeo and Juliet music
Recordings of Handel's Messiah, Haydyn's The Creation, Schubert's "Ave Maria", Debussey's "LaCathedrale Engloutie", gospel hymn "How Great Thou Art", and other gospel hymns
Tape of Adler's lecture on Plato's Apology
Slides of St. Paul's, Chartres, Cologne, Notre Dame, Rheims and other cathedrals

Slides of the paintings of Leonardo da Vinci, Raphael, Michelangelo, and Titian
Slides of paintings of Manuel, Monet, Turner and realistic paintings
Recordings of Debussy and Rimsky-Korsakov

Course Outline

Week 1

I. Explain the course in terms of its description, objectives, personal growth, and goals.

- A. Show the film in which Mr. Fadiman explains the Humanities.

- B. Give the students an opportunity to express what the Humanities means to them.

- C. Discuss the film and raise questions on values and discuss differing viewpoints.

Weeks 2, 3, and 4

I. Discuss artistic interpretations of love.

- A. Read and make interpretations of *love* as Shakespeare brings out love in *Romeo and Juliet*.
    - 1. Listen to and discuss the music that the play inspired.
    - 2. Compare and contrast *Romeo and Juliet* to *West Side Story*.

- B. Explore other plays of Shakespeare with other viewpoints on love.
    - 1. Have panel reports with group discussion.

- C. Explore contemporary writings by committees.
    - 1. Have group reports with class discussion.

- D. Read and discuss an excerpt from Plato's *Symposium* in which Socrates defines and explains *love*.

- E. Listen to Adler's lecture on Plato's *Apology*.

Weeks 5 and 6

I. Study the love for God by Man.

A. Show pictures (slides) of great cathedrals--St. Paul's, Chartres, Cologne, Notre Dame, Rheims, and others.

   1. Give reports on cathedrals with different styles of architecture.

B. Hear recordings of musical praise to God--Handel's Messiah, Haydn's The Creation, Schubert's "Ave Maria", Debussey's "LaCathedrale Engloutie", and others.

C. Show pictures (slides) of Leonardo da Vinci, Raphael, Michelangelo, and Titian--religious paintings.

D. Write a theme on Man's Adoration of God through art and music.

Week 7

I. Study poetry of love.

   A. Contrast and compare poems from the Bible, (Songs of Solomon), Shakespeare's sonnets, Elizabeth Barrett Browning's sonnets, Marlowe, Shelley, Donne, Ogden Nash, Yeats, Cummings, and Updike.

II. Students will write poems.

Weeks 8 and 9

I. Study the life--pilgrimage of one seeking to learn the meaning of life.

   A. Read Hess, Siddhartha.

      1. What was Siddhartha's technique in his spiritual pilgrimage?

      2. What religious faiths did he encounter? (Make reports and discuss.)

      3. In what ways does Siddhartha become weary with worldly success and cares? Discuss.

      4. How is Siddhartha able to release the inner-self? Discuss.

Week 10

I. Show pictures (slides) of impressionist paintings of Manet, Monet, and Turner and of the realistic period.

   A. Contrast and compare the two periods.

      1. Have students make reports and discuss.

II. Listen to recordings of impressionist music of Debussy and Rimsky-Korsakov.

  A. Compare the music to Siddhartha. Is there a relationship?

Week 11

I. Examine existential philosophy.

  A. Students will make reports on Sartre, Nietzsche, Kaufman, and Kierkegaard.

    1. Discuss likenesses and differences among the four philosophers.

    2. What effect on Man does the existential philosophy have?

Week 12

I. Porject yourself into the future.

  A. Read Ayn Rand's The Anthem.

    1. Does she present a pessimistic or an optimistic picture of the future? Discuss.

II. Review the course.

III. Write an essay on life's meaning to Man.

Suggested Approaches and Teaching Aids

1. Students will be encouraged to discuss: Who am I? Where have I come from? What is the meaning of life? What can I do to become and remain an effective, responsible member of society?

2. Also it is hoped that a field trip to an art gallery can be arranged and perhaps a concert can be attended.

3. Special television programs about the arts will be discussed--Kenneth Clark's Civilization.

ILLUSION VS REALITY

A49
Phase 3-4

Man's aspirations are noble for himself and his society. He has illusions of the good life for all, but when reality falls short of these illusions, he finds frustration and often anger. Some of youth's disenchantment with U.S. society today stems from the contrast between things as they are and things as they should be. The gap between the real and the ideal is no wider now than it has ever been, but education and mass communications have made today's generation more aware of the gap. Furthermore, today's technology and affluence are much in evidence as means to close that gap. "Dropping out" has never been the answer. A social conscience, developed through understanding of human needs, has been and can be aroused for action to improve the quality of life. Our source material will be selected literature of the past and present and the mass media of communications, past and present.

Materials

Writing Themes About Literature by Edgar Roberts
Alice in Wonderland by Carroll
Ethan Frome by Wharton (1971-72 only)
The Great Gatsby by Fitzgerald
"The Glass Menagerie" by Williams
Cry the Beloved Country by Paton
Voice magazine
Filmstrip: Harlem Renaissance
Great Gatsby and the American Dream
"Lost in the Stars" by Maxwell Anderson and K. Wielle
(musical based on Cry the Beloved Country)
Selected poetry

Students' Choice of One of These

Grapes of Wrath by Steinbeck
Winter of Our Discontent
The Jungle by Sinclair
Native Son by Wright
"All My Sons" by Miller
1984 by Orwell
Lord of the Flies by Golding
Brave New World by Huxley
Walden II by B.F. Skinner

The course will include five themes based on Roberts' text and also weekly discussions on assigned topics of current significance. Each student will be assigned to a panel to study one subject in depth and become resource leader for one week's discussion. Able students may be on more than one panel during the 12-weeks. Resource book for discussion is Leap Into Reality (Essays).

Course Outline

Weeks 1 and 2

Introduction of theme. (Philosophical background)

I. Have class think of synonyms for Illusion (dreams, goals, hope, myth, imagination) and discuss the connotation of each; then synonyms for reality (truth, facts, etc.). Discuss people who are considered dreamers, realists; consider phrases in our language which degrade non-realistic thinking (pie in the sky, down to earth, head in the sand, off in a cloud, in an ivory tower, and others).

Consider man's psychological need to have illusions, masks. Mention the "value" of hypocrisy in society, the euphemisms we use to ease the brunt of reality, the stereotypes in life which may be more illusion than reality. Mention the search for an "image" in personal and corporate life.

Read from the Quintessence of Ibsenism, G. Bernard Shaw's idea of realists, idealists, and philistines. (The realist is the one who is unhappy and admits it; idealists are unhappy but pretend to be happy; philistines are happy and oblivious to the problem.

II. Quote Robert Kennedy and Dr. Martin Luther King on dreams. Have students watch TV for evidence of cliches and stereotypes. Ask if they are illusionary. What values are evident? What kind of heroes do we have in our culture? Must they fit a preconceived pattern? Read Thurber short story "The Greatest Man in the World" (The Middle Aged Man on the Flying Trapeze).

III. Briefly lecture on the types of heroes found in literature, examples of each. Students may do role-playing on different heroes.

IV. Introduce outside reading books and have students make choices. They should begin reading now.

V. Read and discuss selected short stories in relation to the theme. Ex: "Araby" by Joyce, "The Use of Force" by Carlos Williams, "Charles" by Shirley Jackson, and "The Lottery Ticket" by Chekhov.

VI. Discussion topic: Ideas of utopia, pursuit of happiness, what causes frustration.

Weeks 3 and 4 The American Dream and How it has evolved

I. Lecture and discussion on our myths and success stories.

II. Introduce The Great Gatsbyas an example of the failure of the American Dream. Bring out the mood of the 20's, Fitzgerald's life, fascination with the rich. Use filmstrip and record.

III. Have teacher-student conferences on outside books.

IV. Discussion topic: International affairs, southeast Asia, war dilemma.

Week 5 Poetry: the language of metaphor.

I. Use the filmstrip Harlem Renaissance and continue on Negro poetry.

II. Reproduce poems dealing with aspects of the theme and discuss. Stephen Dunning's book on teaching poetry (Scott Foresman) is excellent source.

III. Using the poem "Hold Fast to Dreams" by Langston Hughes, have students write poetry. (They fill in their own metaphors, making lines rhyme)

IV. Discussion topic: civil rights, human rights, racism, justice.

Week 6 Reality in the Pleasant Disguise of Illusion

I. Read "The Glass Menagerie" and discuss the problems of the characters.

II. Discussion topic: women's lib

Weeks 7 and 8 Choice of two options

I. Read "All My Sons" by Arthur Miller or Ethan Frome by Edith Wharton.

II. Discussion topics--environmental problems, steps against pollution, generation gap, drugs, permissiveness, morality, freedom.

Weeks 9, 10, and 11

I. Give background material on Cry the Beloved Country.

II. Read and discuss, becoming familiar with words used.

III. After finishing Cry the Beloved Country, read "Lost in the Stars", a musical by Maxwell Anderson based on Cry the Beloved Country. Compare and discuss. Also use excerpts from Allan Drury's A Very Strange Society.

IV. Discussion topics: Johannesburg not the only city with problems. What to do about our cities? What to do about poverty? Proposed solutions, pro and con. Our values; advertising, materialism in the U.S.

Week 12 Behavioral Goals

I. Discussion topic: goals of education, needs, changes.

II. Consider the mass media as social conscience. What is their responsibility? Give instances of power of the press, influence of TV news commentary.

III. Consider the effect of literature on social issues.

IV. Review and final exam.

NOTE: Five themes are expected, to be based upon Writing Themes About Literature.

Weeks 11 and 12 Student projects, directed by interest of class.

Multimedia presentations of individual readings, as prepared over 12-week period.
Fifth writing assignment:

Evaluation of material
Behavioral goals discussed as time permits. Students read on these subjects:

Activism (Ralph Nader, Rachel Carson (Silent Spring)
Ecology Paul Ehrlich (Population Bomb)
Racism, prejudice, civil rights
Feminist movement
War on poverty
Peace in the world
College unrest, violence, drugs
Goals of education
Urban problems

Related Non-Fiction (Read all or portions of a book)

The Lonely Crowd by David Riesman
The Self-conscious Society by Eric Larrabee
Death and Life of Great American Cities by Jane Jacobs
The Other America by Michael Harrington
Republic by Plato
The Ugly American by Burdick and Lederer
A Nation of Sheep by Lederer
Autobiography of Lincoln Steffins (first half)
Silent Spring by Rachel Carson
Population Bomb by Paul Ehrlich
The Feminine Mystique by Betty Friedan

Autobiography of Malcolm X
Report of the President's Commission on Civil Disorders
Television and Society by Harry J. Skornia
The Peter Principle by Peter and Hull

References for the Teacher and the Serious Student

Aldridge, John W., In Search of Heresy (Chapter 4) McGraw-Hill, 1956
Deer and Deer, The Popular Arts: a Critical Reader Scribner's, 1967
Larrabee, Eric, The Self-conscious Society
McLuhan, Marshall, The Medium is the Massage
Shaw, Bernard, The Quintessence of Ibsenism, pp. 23-47
Rivers, William, The Opinionmakers

"LOVE MEANS...."

A73
Phase 1-2

Course Description

"Love means...." is a course designed to help students explore the nature of love and what it means to teen-agers. Discussions and writing exercises will be based on short stories, poems, and short novels that will be read in class. There will be several short writing assignments; some will be students personal reactions to discussion in class or to works that they have read in class; others will be original poems or stories. A book report will be included in the course but time will be given in class for reading and writing. The texts included will be Phoebe, You Would If You Loved Me, Mr. and Mrs. Bo Jo Jones, American Negro Short Stories, and Adventures in American Literature.

Achievement Level

The course is designed to appeal to the apathetic reader and writer who has difficulty with reading and writing skills. This course is not for the student who has mastered the basic skills as they will find the pace of this course extremely slow and tedious.

Objectives

1. To stimulate an interest in reading
2. To stimulate an interest in writing both as a means of expressing opinion and of expressing original ideas
3. To improve basic writing skills by the use of several short writing assignments

Materials

Good Times Through Literature
Adventures in American Literature
Adventures in Appreciation
The United States in Literature
American Negro Short Stories
Vanguard
Phoebe
Mr. and Mrs. Bo Jo Jones
You Would If You Loved Me

Course Outline

Week 1

I. Have students write a paper on what love means to them.

II. Read "The Pocohantas Story", pp. 424-425 in Adventures in American Literature.

III. Begin reading You Would If You Loved Me, Chapter 1 and 2, pp. 1-20. Students write a paragraph about the relationship between Mal and Carol.

IV. Return papers and discuss the thought expressed in them. Read Chapters 3 and 4, pp. 21-35. Assign one paragraph on the relationship of Tom and Trudy.

V. Collect papers. Read Chapter 5 -7, pp. 37-59. Have students write their reactions in their notebooks.

Week 2

I. Read Chapters 8 and 9, pp. 61-81. Discuss changes in the relationship and feelings of Mal and Trudy vs. Tom and Carol. How are they alike or unalike?

II. Read Chapters 10-12, pp. 83-107.

III. Read Chapters 13, pp. 109-118. Discuss Ruth's and Mrs. Russell's views on love.

IV. Read Chapter 14, pp. 119-131. Discuss changes in Mal and Carol.

V. Go to the library so students can get books for book reports. Book reports will be oral and will start on the first day of week 6.

Week 3

I. Read Chapters 15 and 16, pp. 133-154. Discuss Trudy's decision to "cook" for Tom.

II. Read Chapter 17, pp. 155-164. Discuss Tom's actions and his declaration of "love". What was Trudy's reaction?

III. Read Chapter 18, pp. 165-175. Discuss Trudy's feelings and her relation to Mel. What could be speculated about them, especially in the light of Mrs. Russell's views on love?

IV. Have students write papers on one of the following topics or one of their own.

Demands in the Name of Love
How Can Teen-Agers Know Its Love
What Role Does Sex Have for Teens
Who Can Teen's Talk To
Can Teens Talk To Parents

V. Read books for book reports.

Week 4

I. Read "Sarah", pp. 311-319 in American Negro Short Stories.

II. Read "Pyrmus and Thisbe", pp. 247-249 in Good Times Through Literature.

III. Return themes and discuss them, especially those concerning communication between teens and parents. Read Phoebe, Chapters 1-3 pp. 1-16.

IV. Read Chapters 4-5, pp. 17-33. Discuss relationship of Phoebe and Paul. Is Phoebe in love?

V. Read library books.

Week 5

I. Read Chapters 6 and 7, pp. 34-50. Discuss Phoebe's knowledge of the biological facts of life. Should teens know more? Do they know more? Can teens talk to parents and can it help? How does Phoebe's home life effect her relationship?

II. Read Chapters 8 and 9, pp. 51-66.

III. Read Chapters 10 and 11, pp. 66-81. Discuss love and sharing. Why is Phoebe afraid to tell Paul and is she justified? How does Phoebe view Paul now?

IV. Read library books.

V. Read library books.

Week 6

I. Oral book reports.

II. Oral book reports.

III. Oral book reports.

IV. Read Chapters 12 and 13, pp. 82-94.

V. Read Chapters 14 and 15, pp. 95-106. Discuss abortion and responsibility. Does this reflect love? Should Phoebe have been prepared for pregnancy or against it since she had been sleeping with Paul for some time? How does she view the baby? What is the doctor's responsibility?

Week 7

I. Read Chapters 16 and 17, pp. 107-120. Discuss Joanne and Marion as friends. What does the incident with Sue Driscoll reveal? How does Phoebe tell Paul and is it fair?

II. If possible have a speaker come and discuss teen-age pregnancies and teen-age marriages. (A medical doctor, a psychologist, a social worker)

III. Have students write on one of the following or their own topic.
    Love and Responsibility
    Can Teens Talk To Parents
    Can Parents Talk To Teens
    Lonely and Scared Teens--What Do They Do?

IV. Go over writing problems.

V. Go over writing problems.

Week 8

I. Read "Cerelly", pp. 199-200 in Adventures in Appreciation.

II. Discuss problems of marriage as faced by teen-agers. Begin reading Mr. and Mrs. Bo Jo Jones, pp. 7-21.

III. Read pp. 22-27. Discuss a girl like July getting pregnant, Bo Jo's reaction and their ultimate solution. Are they in love? How does their future look?

IV. Read pp. 27-37.

V. Read pp. 38-57. How do July and Bo Jo solve problems? How do they react to each others parents?

Week 9

I. Read pp. 58-70. Discuss the relationship between July and Mrs. Jones.

II. Read pp. 71-84. Discuss Mrs. Greher's bracelets.

III. Read pp. 85-107. Discuss Lou's marriage as compared to July's.

IV. Read pp. 107-120. Discuss July's relationship with Gory and Grace. Discuss July's decision about Horace.

V. Read pp. 120-140. Discuss Lou and July's view of pregnancy. Discuss their view of abortion. How and why are Lou, July, and Phoebe different?

Week 10

I. Discuss the role men have in deciding about pregnancy and abortion.

II. Read pp. 140-156. Discuss July and Bo Jo's solution to the picnic. How have they changed their way of solving problems?

III. Read pp. 157-177. Discuss the loss of the baby and its effect on their lives. What does July learn from the incident with the letters to Horace.

IV. Read pp. 177-189. Discuss the changes in their relationship is six months.

V. Discuss July and Bo Jo's decision to stay together. Discuss their parents feelings towards their marriage.

Week 11

I. Read "Lancelot and Elaine", pp. 272-280 in Adventures in American Literature.

II. Read "The Gift of the Magi", pp. 530-534 in The United States in Literature.

III. Discuss the meaning of love to the following people:

Tom
Mel
Lonnie
Paul
Bo Jo
Alan
Nick

Trudy
Carol
Ruth
Phoebe
July
Mary Ann
Lou

Mrs. Russell
Mr. & Mrs. Altman
Miss Dalton
Mr. and Mrs. Jones
Mr. and Mrs. Greher
Hatty Barnes

IV. Continue Discussion

V. Write a theme on "Love Means...."

Week 12

I. Have students work on poems or short stories.

II. Work individually with students.

III. Work individually with students.

IV. Work individually with students. Papers are due.

V. Read best of poetry and short stories.

Suggested Approaches and Teaching Aids

1. For better students and those who wish to earn extra credit, more book reports or creative writing may be assigned.
2. Outside speakers such as social workers, doctors, psychologists, clergymen etc. should be sought to talk to classes.
3. Short stories or poems may be read to the class on occasions.

4. TV shows (especially soap operas) and movies provide excellent sources of discussion on many relevant topics i.e. sex, drugs, pregnancy etc. in relation to love. I very ofter hear girls talking avidly about the soap operas. The reality of a situation or lack of it can be explored here.

5. Poems can be dittoed and run off for extra material.

6. Notebooks can be kept by students in which they can keep their evaluations of and reactions to different couples and their problems.

MAN'S SEARCH FOR IDENTITY

A36
Phase 3-5

Course Description

Much is being said and written these days about young vs. old, the "generation gap","doing your own thing", and the individual vs. society. In this course students will read works by authors of different nationalities who explore these problems in some depth. Answers will be sought for such questions as: "Who am I and what is my place in the world?" "How can I adjust to the world of the adult?" etc.

Achievement Level

The students should be reading at or above the tenth grade level. They should be willing to not only look at the world with a discarning eye, but also to look at themselves as others see them.

Objectives

1. To help the students develop deeper insights into themselves and others
2. To provide a relaxed and hopefully uninhibited forum in which the students may read and discuss problems especially relevant to them as young adults

Chief Emphases

The course will particularly strive to show the students that they are not "alone" -- that a knowledge of how others have solved, or attempted to solve, their problems will help the students themselves come to a better understanding of their own stresses and strains.

Materials

Turgenev, Fathers and Sons
McCullers, The Heart is a Lonely Hunter
Parks, The Learning Tree
Hesse, Siddhartha
Thoreau, Walden and Civil Disobedience
Hoopes, Who Am I? (essays)
Camus, The Stranger

Course Outline

Week 1

I. Introduce the course by having the students read selected essays from the collection called: "Who Am I?"

II. Students may write a theme or paper, relating to these essays.

III. Assign Fathers and Sons -- to be ready for discussion later on.

Week 2

I. Have the class read The Stranger.

II. Assign individual or group reports on such pertinent topics as: Existentialism, the Non-Hero in literature, etc.

III. Take as much time as possible to thoroughly discuss the concept of Alienation and its apparent increase in our world today.

Weeks 3 and 4

I. The class will read Walden and Civil Disobedience.

II. Suggest a panel discussion on the subject of Man the Social Animal vs. Man the Individual.

III. Allow ample time to fully explore one of the burning issues of our day: the apparent conflict between "doing one's own thing" and the mandates of society's laws.

Weeks 5 and 6

I. Read The Heart is a Lonely Hunter.

II. At this point in the course there is an opportunity to point out the widely different ways in which individuals react to their situations. For example, contrast the attitude of the young girl in The Heart to the young man The Stranger.

Week 7

I. Read The Learning Tree.

II. There is an opportunity here for the students to reflect upon the special difficulties of the black American who seeks to live his own life.

Weeks 8 and 9

I. Read Siddhartha.

II. Briefly introduce the subject of India to the class.

III. Have a student prepare some background material on the religions of India, particularly Buddhism.

Weeks 10 and 11

I. Fathers and Sons will be read and discussed.

II. Nihilism, as a protest against society, will be examined in reference to certain extremist groups in the U.S. today.

III. The so-called "generation gap" will be discussed -- particularly as shown in Fathers and Sons and Siddhartha.

Week 12

I. Summarize and generally conclude the course.

II. Book reports, or other outside papers, are due during this time.

Suggested Approaches and Teaching Aids

Throughout the course, as needed, the teacher may assign outside papers to individuals on such topics as the "Hippie" phenomenon, campus unrest, disaffection with the "Establishment", etc.

THE MANY ASPECTS OF LOVE

A33
Phase 4-5

Course Description

The focal point in this course is the theme of love and its many-sided aspects: love of man and woman, natural or innocent love, spiritual love and family love. In this course the student will read the following works: Wharton's Ethan Frome, a moving tragedy featuring a love triangle composed of the husband, Ethan Frome, his ailing hypochondriac wife Zeena and her cousin Mattie Silver; Hudson's Green Mansions, the brightly-colored romance of Rima, the bird-girl, set against the background of Venezuelan forests: Wilder's The Bridge of San Luis Rey, a beautiful and sensitive story revolving around the lives of five people who are precipitated to their doom when a bridge, which for ages has spanned a deep gorge near the city of Lima, Peru, breaks. Correlated with these works will be St. Paul's classic definition of love, I Corinthians 13, plus selected psalms (1, 8, 15, 19). Furthermore, the student will read many poems and short stories on the various aspects of love. Five writing experiences will also be required, each one emphasizing some theme of love that was studied. Also, there will be one book report assignment.

Achievement Level

The student should be reading at or above the 11th grade level. He should be highly motivated to read and read extensively and should try to develop an ability to analyze literature.

Objectives

1. To gain a good and valid definition of the concept of love
2. To be able to distinguish the various forms of love
3. To illustrate the importance that love can play in every day life--its joys and sorrows
4. To emphasize that the main and only element of love is not sex per se but that meaningful love contains many elements: sacrifice, cooperation, understanding, etc.

Chief Emphases

The course will deal with novels, short stories and poems evolving around the various themes of love. Through his reading and class discussion, the student should obtain a fairly good understanding of the word love, its many facets and man's great need of love.

Materials

Novels:

Wharton's Ethan Frome
Hudson's Green Mansions

Wilder's The Bridge of San Luis Rey
Adventures in World Literature
World Through Literature
Adventures in American Literature, Laureate Edition
Adventures in English Literature, Laureate Edition

Course Outline

Week 1

I. General Introduction. Outline of the course: novels, short stories, poems to be read. Number of themes and book reports to be assigned.

II. St. Paul to the Corinthians--King James Bible, Adventures In English Literature, Laureate p. 265.

III. First written assignment--Each student will write 3 or 4 good paragraphs indicating what he or she feels the concept, love entails.

Weeks 2 and 3

The Bridge of San Luis Rey (Many Aspects of Love)

Week 4

I. Theme based on The Bridge of San Luis Rey.

II. Related Short Stories

Bjrabeau's "Granny" World Through Literature p. 311
Bjornson's "The Brothers" Adventures in World Literature p. 685

III. Introduce Ethan From.

Weeks 5 and 6

Ethan Frome (Love of man and woman)

Week 7

I. Theme based on Ethan Frome.

II. Related short stories and poems based on love of man and woman

Dante's "Paolo and Francesca" Adventures in World Literature p. 340
Goethe's "The Loved One Ever Near" Adventures in World Literature p. 486
Strindberg's "Half Sheet of Paper" Adventures in World Literature p. 722

Soderberg's "Margot" World Through Literature p. 143
Catullus' "Selected Poems on Lesbia" Adventures in World Literature p. 1029
Burger's "William and Helen" Adventures in World Literature p. 460
Buddha, "The Parable of Returning Love for Hatred" World Through Literature p. 82
Shakespeare, "Sonnets" World Through Literature p. 550
Syron's "She Walks in Beauty" World Through Literature p. 695

Weeks 8, 9 and 10

Green Mansions (Natural or Innocent Love)

I. Fourth Writing Experience--Book reports to be written out following a specific outline.

Weeks 11 and 12

I. Descriptive theme based on Green Mansions.

II. Related short stories and poems based on natural love

Oriental Literature:

Tagore's "Gitanjali" Adventures in World Literature p. 1170
Japanese, "Fireflies" Adventures in World Literature p. 1171
Chinese poems in English rhyme Adventures in World Literature p. 1195
Japanese, "The Seasons" Adventures in World Literature p. 1228
Johnson's "The Creation" Adventures in American Literature Laureate p. 292

III. Spiritual Love

Review again: St. Paul to Corinthians plus selected psalms (1-8-15-19)
St. Augustine's Confessions Adventures in World Literature p. 1095
James, "That Thou Are Poor" St. Francis, also "The Conversion of the Wolf of Gubbio" Adventures in World Literature p. 330
St. Teresa, "If, Lord Thy Love For Me is Strong" Adventures in World Literature p. 249

Suggested Approaches and Teaching Aids

1. Theme topics should relate to the novels covered in the course; for instance, a topic based on The Bridge of San Luis Rey could be -- discuss in detail the relationship between Uncle Pio and the Perichole.

2. A book taken out for a book report should have some aspect of love as its theme.

3. A set of questions for each reading assignment should be given to the students.

4. The teacher, through the various works, especially the novels, should make the student realize that love is an essential component of life. As a result, the student could become aware that a personal, family or community problem could be the lack of, or over-abundance, of love.

THE MANY ASPECTS OF LOVE

A33
Phase 3-5

Course Description

The focal point in this course is the theme of love as reflected through the various literary works. While studying love, it will be necessary to examine its many aspects--its anguish and pain, as well as its comforts and joys.

Achievement Level

The student should be reading at or above the eleventh grade level. He should be motivated to read extensively and to be analytical in his approach to reading.

Objectives

1. To encourage students on a path of self-discovery
2. To make students aware of the complexities of love
3. To show the redeeming influences of love
4. To make students aware of the need to express one's emotions
5. To acquaint students with other kinds of love besides the sterotyped images of romantic love our modern media have created
6. To emphasize the universality and timelessness of love
7. To emphasize the need in today's world of love for all mankind

Chief Emphases

This course will emphasize the many ways man expresses himself in his love for others and the need that every man has for meaningful relationships with other human beings.

Materials

Adventures in World Literature
Adventures in English Literature
Adventures in Appreciation
Adventures in American Literature
View of Man: Eyes of Love
Romeo and Juliet
Cyrano de Bergerac
Riders to the Sea
Short Stories by Pirandello

Tell Me That You Love Me, Junie Moon
The Bridge of San Luis Rey
Jane Eyre
Wuthering Heights

Films:

Forbidden Alliance
Jane Eyre
Wuthering Heights

Records:

Sonnets from Shakespeare
Sonnets from the Portuguese
Riders to the Sea

Course Outline

Weeks 1 and 2

I. The theme of love is often best expressed through poetry and song.

  A. Listen to and discuss the lyrics and poetry of some modern artists and performers

    1. The poetry and songs of Rod McKuen

    2. The lyrics of the Beatles' songs

    3. Expression of self-love

    4. Expression of love through "soul music"

  B. Read and discuss the following poems:

    1. Adventures in World Literature

"Aucassin and Nicolette" - p. 18
"More Strong Than Time" - p. 103
"Spanish coplas"- p. 238
"Paolo and Francesca" - p. 340

    2. Adventures in English Literature

Elizabethan love poems - p. 118
Shakespearean sonnets - p. 124
St. Paul's Letter to the Corinthians - p. 205
"The Constant Lover" - p. 228
"Counsel to Girls" - 229
"She Walks in Beauty" -. 436
Sonnets from the Portuguese - p. 526

3. Adventures in Appreciation

   "When I Was One and Twenty" - p. 402
   "O, My Love's Like a Red, Red Rose"
   "Love is Not All: It is Not Meat nor Drink"

4. "The Courtin'" - p. 600

5. Adventures in American Literature

   View of Man: Eyes of Love

   "Where Have You Gone?" - p. 70
   "Meeting at Night" - p. 97
   "Society's Child" - p. 118
   "Night Funeral in Harlem" - p. 180

C. Assign theme 1

Weeks 3, 4, and 5

I. Love has been a dominant theme in drama from Shakespeare's time to today.

   A. Read the excerpts from the following plays:

      1. Romeo and Juliet
      2. Antony and Cleapatra
      3. Cyrano de Bergerac

   B. Read and discuss the following plays in class:

      1. Our Town by Wilder
      2. Riders to the Sea by Synge
      3. The Proposal by Chekhov

   C. Book Report 1 is to be written

Weeks 6, 7, and 8

I. Love is a universal theme in the short story

   A. **Read and discuss the following short stories:**

      1. Adventures in World Literature - "The Tale of the Falcon" p. 347

      2. Adventures in World Literature - "The Little Angel" p. 863

      3. Short Stories by Pirandello - "The Black Shawl" p. 224

      4. Short Stories by Pirandello - "The Rose" - p. 197

5. Adventures in Appreciation - "The Quiet Man" p. 28

6. Adventures in Appreciation - "The Gift of the Magi" p. 145

7. Voices of Man: Eyes of Love - "I Remember Papa" p. 31
"Love" p. 65

B. Assign theme 2

Weeks 9, 10, 11, and 12

I. Discuss the many aspects of love through the study of the modern novel.

A. Book report 2 will oral.

B. Read and discuss The Bridge of San Luis Rey by Wilder

C. Read and discuss Tell Me That You Love Me, Junie Moon

D. Assign theme 3

E. Show the films Jane Eyre and Wuthering Heights.

Suggested Approaches and Teaching Aids

1. Encourage the writing of original love poems and short stories.
2. Have students collect poems and stories about love that they find in newspapers and magazines.
3. Discuss the image of love as shown in popular television programs and movies.
4. Give students supplementary book list to use in the selection of books for book reports

THE MODERN AMERICAN NOVEL

A34
Phase 3-5

Course Description

In The Modern American Novel, the student will look at the American's search for meaning, survival, love and commitment. The choice between his passion for social justice and his desire to realize the American dream of success will also be explored. Included in this course will be such works as The Great Gatsby, Babbitt, Of Mice and Men, Franny and Zooey, Native Son and The Bear.

Achievement Level

The student should be reading at the 11th grade level or above. He should be able to analyze literature and should be willing to read extensively in American literature.

Objectives

1. To present American literature as a reflection of American life
2. To stress the worth and dignity of the individual
3. To make the student more sensitive to the sufferings of others and to the injustices wrought by bigotry and selfishness
4. To help the student discover those values which give meaning to his existance
5. To develop the ability to analyze literature and to appreciate our American literary heritage

Chief Emphases

The course materials will be organized around themes which play an important role in modern American life. These concepts will include conformity, the search for the American dream, prejudice, and religion and morality. Formal aspects of literature will be considered only as they contribute to an understanding of the work under discussion.

Materials

Fitzgerald: The Great Gatsby
Lewis: Babbitt
Steinbeck: Of Mice and Men
Wright: Native Son
Salinger: Franny and Zooey
Faulkner: The Bear

Course Outline

Weeks 1 and 2

I. Read and discuss The Great Gatsby

II. Suggested topics for discussion:

A. The failure of the Jazz Age to produce significant or lasting values. Compare Nick's growing awareness of the falsity of what he sees to Gatsby's disillusionment in his pursuit of material success and ultimate defeat.

B. The subtle symbolism of Gatsby to see its contribution to the meaning and overall effect of the novel.

C. Nick's recognition that inflexible social conventions and moral standards are less valid than systems which judge the individual on an individual basis.

III. Write theme

Weeks 3 and 4

I. Read and discuss Babbitt

II. Suggested topics for discussion:

A. The modern anti-hero and how he differs from the traditional hero

B. Society and its demand for conformity

III. Write theme

Weeks 5 and 6

I. Read and discuss Of Mice and Men

II. Suggested topice for discussion:

A. The relationship of Lennie and George and the reason behing the destruction of Lennie

B. The "Land Dream" and the vision of life presented

C. The plight of the itinerant worker in a changing world

D. The significance of the title as revealed in Robert Burns' poem "To a Mouse"

III. Write theme

Weeks 7 and 8

I. Read and discuss Native Son

II. Suggested approach: "Teaching Guide for Native Son" prepared by Mrs. Delores Minor, Supervisor of Senior High School English, Detroit Public Schools

II. Write theme

Weeks 9 and 10

I. Read and discuss Franny and Zooey

II. Suggested topic for discussion---the concept of religion and morality in America that the novel presents

III. Write theme

Weeks 11 and 12

I. Read and discuss The Bear

II. Suggested topics for discussion:

- A. The bear as a symbol and the relationship of the boy to the forest
- B. The woods and rivers as symbols of freedom from the restraints and the corruption of civilization
- C. The loss of innocence of Ike

III. Write theme

Suggested Approaches and Teaching Aids

1. To provide for better understanding of themes under discussion, encourage students to read other novels, critical essays and articles dealing with these themes.

2. Essays dealing with topics related to the novels will be written after the study of each novel. Only one test, the final exam, will be given.

3. Survey the student's attitudes on questions concerning conformity, the American dream of success, prejudice, and religion and morality, etc. The student should respond twice: first, how he feels; and second, how he thinks the "establishment" feels. The same survey may be repeated at the end of the course with each student comparing his own responses.

4. Alter class activities from time to time using panels, group discussions, circular seminars, single student presentations, etc.

References

1. Pearson, Roger L. "Gatsby: False Prophet of the American Dream", The English Journal, May, 1970.
2. Tanner, Bernard "The Gospel Gatsby", The English Journal, September, 1965.
3. Mellard, James M. "Counterpoint as Technique in The Great Gatsby", The English Journal, October, 1966.
4. Oldham, Janet "Dr Zhivago and Babbitt", The English Journal. May,1959

MYSTERY AND SUSPENSE

A44
Phase 1-2

Course Description

Students will be asked to explore some of the aspects of their own imaginations, to become aware of imaginative elements in life and literature, and to express themselves in terms of subjective feelings and ideas. The mysterious, the macabre, attention-holding materials are to be used. Students will also have opportunities to examine techniques in stories, plays, movies and TV that produce thrilling, chilling effects.

Achievement Level

The course is designed to interest apathetic students, slow learners who may have deficiencies in reading skills. All efforts should be directed toward helping the unmotivated student respond to literature and reading and consequently achieving academic success.

Objectives

1. To make reading attractive enough that the student will pursue it as a leisure activity of his own
2. To expand the limits of the students' imagination so that they see their capacity for imaginative thinking
3. To recognize the role of imagination in solving problems and enriching everyday life
4. To encourage them to value themselves more because of the powers of their own imagination
5. To explore how different authors have used imagination in dealing with eerie or supernatural themes
6. To understand that, in spite of advanced technology, man still has primitive fears of things he cannot control
7. To help students recognize and appreciate macabre and bizarre elements in stories of suspense and terror
8. To expose students to a review of what seems to be strange and inexplicable phenomena and to stimulate students to form their own opinions of these controversial subjects
9. To aid students to express themselves in written and oral forms of communication

Materials

Contact Unit: Imagination, the World of Inner Space: Scholastic Press
Christie, Agatha--And Then There Were None: Washington Square Press

Stoker, Bram - Dracula: Signet
Serling, Rod - Stories from the Twilight Zone: Dell
Shelley, Mary - Frankenstein: Pyramid Publications
Pooley, Robert - Perspectives: Scott, Foresman & Co.
Troup and Flanigan - Unknown Worlds: Holt, Rinehart, Winston, Impact Series

Course Outline

Weeks 1, 2 and 3

I. Begin using the anthologies and logbooks in the Contact series pp. 1-29.

A. Suggested motivational questions are as follows: What is imagination? Who needs it? Is imagination always helpful? How good is your imagination? How do you know when to use it?

B. Suggested assignments that may help lead into later readings of suspense and mystery are as follows: Make a joke using your imagination. (See page 20, Contact.) Tell a suspenseful situation that happened to you. Have students express themselves about suspenseful stories they have seen recently on TV or at the movies. Play old radio tapes of The Green Hornet and The Shadow, available in the school library, and also catalogued at the Educational Station in South Bend. Listen to the dramas and ask students how radio contributed to the stimulation of the listener's imagination. Ask students to compare or contrast the technique of radio to movies and TV in creating suspenseful situations.

II. Assign stories in Stories From the Twilight Zone and discuss stories, emphasizing their probabilities with their possible application to the future.

III. Ask students to write or tell a brief "Twilight Zone" story of their Unknown Worlds.

IV. Read "The Monsters on Maple Street" - Serling.

V. Read "What's in the Stars" pp. 144-146, Contact

VI. Read "Signs of the Zodiac: pp. 146-151, Contact. Have students clip out astrology columns from local paper for bulletin board.

VII. Ask students if they think that their zodiac sign fits them? Is there anything to astrology? Why do so many people believe in it?

Weeks 4 and 5

I. Use tha anthologies and logbooks in the Contact series emphasizing the question: Is there something out there we don't know about? (see pp. 31-57).

A. Suggested questions for discussion are as follows: Do you know of anyone who is afraid of dark places? Why do people fear the dark? What do you think of when you hear the word "cemetery"? Why do we have superstitions? Do you believe that a four leaf clover and a horseshoe are lucky? What superstitions do you have? Why do you have them? Have the class compile a list of superstitions which they, their relatives and friends still believe.

B. Write or tell a story on one of the following: "What I Fear", "When My Imagination Scared Me" "If I Had Three Wishes".

C. Read and discuss (fill out corresponding pages in log-book).

1. From Contact:
"The Cemetery Path" p. 31
"The Thing in the Cellar" p. 34. (art work done in Log-book on these subjects should be given class attention.)
Assign parts for "The Monkey's Paw" (drama) p. 43
"Are You Superstitious" p. 52

2. From Unknown Worlds:
"The Monkey's Paw" p. 1 -- compare story form with drama form.
"How the Three Young Men Found Death" p. 72
"House Fear" p. 137

Weeks 6, 7, and 8

I. "Let's read some tales of horror" is the topic. Study teacher's guide Contact, p. 43, for motivational ideas.

Read and discuss the following:

A. From Contact:
"The Interlopers" p. 85
"The Telltale Heart" p. 90 (This and other of Poe's horror stories are on record in the Public Library.)
"Lithuania" p. 98
"The Night People" p. 110

B. From the Perspectives anthology the following is suggested:
"Sorry, Wrong Number" p. 272
"The Monster in the Loch" p. 290

II. Assign the novel And Then There Were None by Agatha Christie. (Study sheets for each chapter should be given to students.) Discussion of book follows where it naturally fits in. Emphasize the techniques that Christie uses in the novel to cast suspicion of murder on various people. Show how justice, or injustice, becomes a fetish to a person obsessed with cheating his Creator. Discuss the futility in the attempt to commit the perfect crime. Is Agatha Christie fair with the reader?

What makes this story one of the best suspense murder mysteries ever written? Students profit from a concentration on some difficult vocabulary words that are explained in a separate section of the book.

Weeks 9 and 10

I. Read mystery and suspense stories.

A. "The Birds" pp. 31-61, Unknown Worlds.

B. The "Mystery" unit in Perspectives anthology.
"The Buried Treasure of Oak Island" p. 260
"Stranger on the Night Trail" p. 267
Also
"After Twenty Years" p. 311
"The Decision" p. 314
"The Long Shot" p. 351
"Lather and Nothing Else" p. 359
"The Prisoner" p. 234

C. "The Automatic Pistol" pp. 13-27, Unknown Worlds. (See teacher's guide Impact for motivational ideas and study assignments.)

D. Begin Dracula by Bram Stoker. (Teacher may fit novels into schedule wherever they seem to belong, but Agatha Christie's And Then There Were None is easier reading and perhaps should be assigned first. Frankenstein by Mary Shelley may be substituted for Dracula.) If students do not have time to read the entire book have them read Chapters one to five--Jonathan Harper's journal and excerpts from Dr. Seward's diary. Some will finish entire book. Students should discuss their reading with the class. The first five study sheets to accompany the chapters are in the English Office.

E. Read "Beyond the Grave", p. 132, Contact.

Weeks 11 and 12

I. Read stories to determine finally, if possible, what is fact and what is fiction.

A. Read ESP - "Is It For Real?" pp. 116-122, Contact. Ask students what their opinions of ESP are. Have them fill out the interview on ESP in log-books. Do students think ESP might be dangerous? Have they ever had any experiences that were so strange that they could have happened only because of ESP?

B. Read "August Heat" pp. 124-130, Contact.

II. Conclude reading with stories about daydreams and their applications to real life.

A. Read the following:
"The Secret Life of Bernard Twickett" p. 60, Contact
"Dream Variations" p. 69, Contact
"The Glass Slipper" p. 71, Contact
"All the People I created in My Mind" pp. 75-77, Contact
"Dear Amanda" p. 78, Contact

III. Conclude with answers to these questions:
Why do we like stories of mystery, horror, and suspense?
Why do we use our imaginations?
When is imagination a help and when is it a hindrance?
What possibilities are for the future in the further use of man's mind and imagination?

Suggested Approaches and Teaching Aids

1. Allow students to do much reading from assignments during class time. Emphasize students' time to read and discuss rather than teacher talk and lecture. Students must be motivated and helped to get into the material. Always introduce new material orally, reading much of it aloud.

2. Everything oral works for the better at this level. If written work is assigned, it must be short--an immediate goal. This is why study sheets for each chapter of the novels work well. The student takes one small bite at a time. The goal is easily recognized. The accomplishment is within reach. The corrected study sheet gives much satisfaction. Correct only major errors in writing. For vocabulary words on study sheets, review use of dictionary briefly. Occasionally a poor student forgets alphabetizing procedure.

3. Be alert to drama and suspense shows on TV for class discussion. "Creature Feature" is popular as well as Rod Serling's "Night Gallery".

4. Don't assign every page in the student log-book--only those that are appropriate and motivational. However, many will enjoy filling in entire book. Some students who are not gifted in English are excellent artists. The log-book provides an opportunity for expression to these students.

5. Some group work may be possible in answering general questions found in the guides for Imagination - The World of Inner Space. Oral reports or committee reports sometimes are possible in some classes about UFO's or fortune tellers or ESP. When reading Dracula, the possibility of vampires is a possibility.

6. If time allows, some of the short dramas in the Contact series may be presented before the class by volunteers.

7. Remember the motto for this course -- "Keep Them Reading". Students in this level must be motivated so the challenge is great. (Pace students, however, and select from the assigned and listed selections according to interest and ability.) Occasionally, however, a good student insists on taking Mystery and Suspense. This is the student who must finish Dracula, who might possibly be assigned Frankenstein, Dr. Jekyl and Mr. Hyde, etc. to read and report to class.

8. Encourage individual library work on topics studied whenever a student has time and is sufficiently motivated.

9. Occasional simple quizzes on idea questions should be given to make students feel responsible for the assignment.

10. Emphasize minimum essentials for a good discussion, good paragraph, and good speech or report.

11. Check Public Library, School Library, and English office for records of horror and suspense. Poe records are usually available. Sherlock Holmes are usually too difficult. Catalogue at Library has a few listings. The Dracula movie in the South Bend Public Library is from 1922. If students are told this in advance, they are not disappointed when Bela Lugosi does not appear.

12. Use teachers' guides for the assigned material.

13. Make assignments clear and ask students to repeat them and keep them in a notebook. Do not expect much outside work. Insist, however, on completion of all assignments.

14. Average at least one half of your class time to let students read or do assignments. They need your individual help.

15. Have at least one vocabulary list of not more than 15 to 20 words from the reading for study each week.

16. Emphasize practical writing skills.

17. Students may be asked to keep a short weekly diary of their reading as a method of review.

18. Sometimes the student who keeps his head down when the class is reading orally does not want to be called on because of reading deficiencies. Volunteers in this is usually the safe procedure.

19. The teacher in a phase 1-2 class must remember to go through all the motions--assignments, books, discussions, quizzes, etc. as any class taught-- to expect the unexpected, and not to be disappointed with results. Students at this level can be extremely interesting, and a 1-2 class is never dull.

MYTHOLOGY

Course Description

In this course the student will study in some depth Greek mythology and its importance in later literature.

Achievement Level

Students should have average or better reading ability as well as a sincere interest in the subject matter. They should also be able to do individual study and research as well as the daily reading assignments.

Chief Emphases

The chief emphasis in this course will be on an appreciation of the Greek myths and the realization of their importance in later art and particularly in later literature.

Objectives

1. To realize that Greek mythology is not "...a kind of Greek Bible, an account of Greek religion"
2. To develop an understanding of how and why the myths developed
3. To become familiar with the mythological characters--particularly those that have entered our language as figures of speech (He has the Midas touch.)
4. To understand the role of Homer in perpetuating the myths
5. To obtain a fuller appreciation of how much classical mythology is in later painting, sculpture, drama, music, and literature
6. To understand how drama grew out of the Greek worship of a god

Materials

Mythology, Edith Hamilton
Gods, Heroes, and Men of Ancient Greece, W.H.D. Rouse
The Iliad
The Odyssey
Greek Tragedies, Volumes I and II, ed. Richmond Lattimore
The Infernal Machine, Jean Cocteau
Tiger at the Gates, Jean Giraudoux
Antigone, Jean Anouilh
The Flies, Jean-Paul Sartre

Course Outline

Week I

- I. Introduction
  - A. Hamilton, pp. 13-23
  - B. Rouse, pp. 11-16
- II. Students will be asked to select an area of interest and do outside reading and research on it for the following:
  - A. A 5-10 page paper and
  - B. A 5-10 minute talk
- III. The papers and the talks will be on one of the following:
  - A. The use of classical mythology in painting
  - B. The use of classical mythology in sculpture
  - C. The use of classical mythology in music

Week 2

- I. The discussion and writing done in class this week will center around the myths in Rouse, pp. 16-86.

Week 3

- I. The class work this week will center around the myths in Rouse, pp. 89-139.

Week 4

- I. The class work this week will center around the myths in Rouse, pp. 142-184.

Week 5

- I. The class work this week will center around The Iliad.

Week 6

- I. The class work this week will center around The Odyssey.

Week 7

- I. The class work this week will center around Hamilton, Chapter 17, "The House of Atreus".

Week 8

I. The class work this week will center around Hamilton, Chapter 18, "The Royal House of Thebes".

Weeks 9 and 10

I. The class work in these weeks will center around Greek drama based on classical mythology with at least the following plays:

A. Prometheus Bound, Aeschylus

B. The Agamemnon, Aeschylus

C. Electra, Sophocles

D. Medea, Euripides

E. Hippolytus, Euripides

Weeks 11 and 12

I. Part of the class work these weeks will center around modern drama based on classical mythology with at least the following plays:

A. The Infernal Machine, Jean Cocteau

B. Tiger at the Gates, Jean Giraudoux

C. Antigone, Jean Anouilh

D. The Flies, Jean-Paul Sartre

II. The presentations by the students of their talks and papers.

Suggested Approaches and Teaching Aids

1. Wherever possible, filmstrips, lectures, dramatic recordings, and other media should be used to supplement class discussion and writing.

2. The students should be urged (and possibly "rewarded" for) to keep a record of all references to classical mythology they find in recent use - television, newspaper, magazines, etc.

Supplementary Materials

The Greek Experience, C.M. Bowra
A Handbook of Greek Mythology, H.J. Rose
A Handbook of Greek Literature, H.J. Rose
The Heroes of the Greeks, C. Kerenyi
The Greek View of Life, Edith Hamilton
Greek Tragedy, H.D.F. Kitto

MYTHOLOGY II

A66
Phase 3-4

Course Description

This course will focus on the fascinating world of Greek mythology, on the legends of King Arthur and on some American tales. The first six weeks will be spent studying Greek Mythology as speculative imagination, as ritual, as history, and as literature. The second six weeks will include shorter units; one on the Arthurian legends, another on American Negro folklore, and a third on the American legendary hero. Several texts will be used including Hamilton's Mythology, Oedipus Rex, selections from Morte d' Arthur and Heroes of the American West. Five writing experiences will be required -- each directly related to the reading.

Achievement Level

The student should be reading well above the eleventh grade level. He should be sufficiently disciplined to be able to do independent work, and should have a real interest in the subject matter.

Objectives

1. To present Greek, Roman, British, and American legends as part of our cultural heritage
2. To develop the ability to interpret and appreciate an especially creative body of literature
3. To realize that our language is full of terms derived from these legends and myths and that literature and all phases of life contain countless allusions and references to these tales
4. To note that the making of legendary heroes is going on all the time and that the exaggerated tall tales are a part of American folklore
5. To provide writing, speaking, and listening experiences which are directly related to the reading material
6. To promote interest in the folklore of the students' own ethnic backgrounds

Chief Emphases

The chief emphasis in this course will be on the appreciation of the myths and legends as a body of knowledge intrinsically worthwhile, yet additionally valuable because they comprise such a large part of our cultural heritage.

Materials

Adventures in American Literature, Olympic Edition
Adventures in Appreciation, Laureate Edition
Adventures in English Literature, Laureate Edition
Adventures in World Literature, Revised Edition
Dorson, American Negro Folktales
Hamilton, Mythology
Literary Heritage Series, Poetry 1
Literary Heritage Series, Poetry 11
Pappas, Heroes of the American West
Sophacles, Oedipus the King

Course Outline

Week 1

I. Introduction to Greek Mythology: Myth as Speculative Imagination

"Mythology of the Greeks" pp. 13-23
"The Greek Gods" pp. 24-43 Hamilton
"The Roman Gods" pp. 43-46 Mythology
"How the World and Mankind were Created" pp. 63-74

Week 2

I. Myth and Ritual

"The Two Great Gods of Earth" pp. 47-62 Hamilton
"Flower Myths" pp. 85-91 Mythology

Weeks 3 and 4

I. The Mythic Hero

"Perseus" pp. 141-148
"Theseus" pp. 149-158 Hamilton
"Hercules" pp. 159-172 Mythology
"The Quest of the Golden Fleece" pp. 117-130

II. Theme 1

Weeks 5 and 6

I. Myth and History

"The Trojan War" pp. 178-192
"The Fall of Troy" pp. 193-201 Hamilton
"Adventures of Aeneas" pp. 220-235 Mythology
"The House of Atreus" pp. 236-253
"The Royal House of Thebes" pp. 254-267
"The adventures of Odysseus" pp. 202-219
"The Odyssey" pp. 913-921 Adventures in World Literature

II. Encyclopoedia Britannica films on The Odyssey

III. Assign a Greek tragedy as outside reading. Reports due week 8.

Week 7

I. Myth and Literature'

"Cupid and Psyche" pp. 92-100
"Pyrmus and Thisbe" pp. 101-103
"Orpheus and Eurydice" pp. 103-106
"Pygmalion and Galatea" pp. 108-110
"Baucis and Philemon" pp. 111-113
"Phaeton" pp. 131-134
"Pegasus and Bellerophan" pp. 134-139
"Daedalus" pp. 139-140
"Midas" pp. 278-279

Hamilton
Mythology

II. Theme 2

Week 8

I. Sophocles, Oedipus the King

II. Encyclopaedia Britannica films on Oedipus the King

III. Book reports due on Greek tragedy

Week 9

I. The Arthurian legend

"Introduction" p. 583
"A Boy Becomes King" p. 589
"Sir Lancelot" p. 600
"The Passing of Arthur" p. 610

Adventures in Appreciation

"Morte d'Arthur" p. 95

Adventures in English Literature

II. Arthurian legend filmstrips

III. Camelot, record

IV. Theme 3

Week 10

I. Appropriate selections from American Negro Folklore

II. Johnson, "The Creation" p. 296 Adventures in American Literature

III. Born Free, film

IV. Theme 4

Week 11

I. The legend in ballad form

"Jesse James"
"Casey at the Bat"
"Rolla Rock Down"
"Johnny Appleseed" *Poetry I*
"The Apple Pie"
"The Fox and the Grape"
"The Mountain Whippoorwill"

"The Wreck of the Hesperus" *Poetry II*
"The Ballad of the Oysters"

"Root, Hog, or Die"
"Sweet Betsy from Pike"
"Thirteen O'Clock"
"Daniel Webster's Horses" Pappas, *Heroes of the American West*
"Old Christmas Morning"
"O What is that Sound"

II. *American Tall Tales*, Volumes I-IV records
Paul Bunyan in Song and Verse

Week 12

I. The American legend and tall tale

"Mike Fink" p. 34
"I Find Fool Gold" p. 127
"Slade" p. 145
"Pony Express" p. 159 Pappas, *Heroes of the American West*
"Black Bart" p. 163
"The Death of Billy the Kid" p. 172
"Wild Bill" p. 199
"Pecos Bill" p. 227

II. The Real West, Parts 1-11, films

Suggested Approaches and Teaching Aids

1. In weeks 3 and 4, a possible theme topic could be, "Does the Greek hero really have free will or is he merely a pawn in the hands of the gods?"

2. In weeks 5 and 6, a discussion of the epic, its definition, its characteristics, the famous world epics, and a distinction between folk and literary epics should preceed the study of excerpts from the *Aeneid* and the *Odyssey*.

3. In weeks 5 and 6, an outside reading assignment should be made. The students may read any Greek tragedy, except *Oedipus Rex*, and should be prepared to report on it orally at the end of week 8.

4. In week 7, a short theme should be written on a topic closely related to Myth and Literature. Possible topics could be: "He who is too brave is foolish"; "The Greeks knew there is a mixture of good and bad in most people"; "Love and suspicion cannot live in the same house".

5. While studying the Arthurian legends, if any student wishes to read a complete idyll for extra credit, he should be encouraged to do so.

6. The theme written in week 9 should deal with some aspect of the Arthurian legend. Possible topics could be: "Why did Arthur's dream fail?" "Does Arthur's dream have a relevance today?"

7. A one paragraph theme required in week 11 might deal with the Black stereotype or the protest theme in Negro folktales. Another possibility is the use of the "trickster" motif as a defense mechanism on the part of the Negro as seen in such tales as the "Ole Marster and John".

8. In using the text American Negro Folklore, the teacher must check with The Comic Spirit course to make sure he does not use any of the selections required in that unit.

9. In introducing the unit on The legend in ballad form, week 11, the teacher should differentiate between the folk and literary ballad and should review ballad characteristics.

10. In week 11, the students should be encouraged to bring in records of popular contemporary ballads. The teacher may use these to illustrate the point that the ballad is a continuing, popular literary genre.

11. In week 12, when studying the American legend and tall tale, emphasis should be placed on the difference between factual and fictional reportings of happenings in the "old west".

Supplementary Materials

Botkin, Treasury of American Folklore
Indiana University Unit, "Classical Mythology for Talented Students"
Lemax, Folksongs of North America
Tennyson, Idylls of the King

South Bend Community School Corporation A.V. Catalogue
    The Odyssey, Encyclopaedia Britannica films
    Oedipus Rex, Encyclopaedia Britannica films
    The Real West, Parts I and II

South Bend Public Library
    Born Free, film
    Camelot, record

Washington High School

- Arthurian legend filmstrips
- American Tall Tales, Volumes I-IV, records
- Paul Bunyan in Song and Verse, record

MYTHS, LEGENDS, AND FOLKLORE

A02
Phase 1-2

Course Description

In Myths, Legends, and Folklore, the student will investigate the fascinating world of folklore through stories, songs, poems, filmstrips. In the course, foreign and American tales, the latter with a strong emphasis on Negro folklore, will be studied. Students will also investigate their own ethnic backgrounds for folklore and legends.

Achievement Level

This course is designed for three kinds of students; the apathetic slow-learners, the non-apathetic slow-learners and the students who can handle a Phase 2 course intellectually but need success rather than competition to grow effectively. These students will typically have weaknesses in all four of the Communication Arts' skills.

Objectives

1. To give students an appreciation of their own ethnic background
2. To introduce the relectant readers to a fascinating field of literature
3. To expand the limits of the students' reading interest areas
4. To encourage expression through discussion and summarization of the stories

Chief Emphases

The emphasis in this course will be on the stories themselves--the universality and the variety. Negro folklore will receive special emphasis in the study of American folklore.

Materials

Potter, Myths and Folktales Around the World
Lester, Black Folklore
Gateway English Program, Stories in Song and Verse
Vanguard
Adventures in Reading, Mercury Edition
Adventures in Appreciation, Mercury Edition
Poetry I
Marcatante, American Folklore and Legends
Filmstrips on the Odyssey and Greek myths
Records of ballads and folklore

Course Outline

Week 1

I. Discuss the meaning of the terms in the course title.

II. Discuss the idea of superstition and its relationship to legend and folklore.

III. Have the students explore their own ethnic backgrounds for legends and folklore.

IV. Assign an extra-credit Book Report; students may read science fiction or any book related to the course material.

Weeks 2 and 3

I. Myths from Greece amd Rome - Myths and Folktales Around the World.

Week 4

I. Myths from Northern Europe - Myths and Folktales Around the World

Week 5

I. Myths from the East - Myths and Folktales Around the World

Week 6

I. Legends in ballads and poems

"Old Christmas Morning"
"Elf-King"
"O What Is that Sound"
"Johnny Appleseed"
"Jesse James"
"Casey at the Bat"
"A Ballad of John Silver"
"Lord Randall"
"The Fox and the Grapes"
"Fable"

Weeks 7 and 8

I. Lester's, Black Folklore

Weeks 9, 10, 11, and 12

I. Marcatante, American Folklore and Legends

A. Looking East
B. Heading South
C. Riding West

Suggested Approaches and Teaching Aids

1. Discussion in the first week should interest the student in the idea of legends and folklore. Ask him to explore his own ethnic background for evidence and examples of myths and folklore. His report to the class should be given in informal discussion, not a formal report.

2. The relation of superstition to legend and folklore should be discussed, and students should be asked to find examples of superstition in their own culture.

3. Science fiction and flying saucer tales, as a modern form of American folklore, should be introduced. "The House of Flying Objects" in Vanguard may be read with this part of the unit. Here also the option Book Report should be assigned.

4. Since this class is designed for the reluctant reader, most of the reading should be done in class. Homework assignments should be minimal.

5. Class discussion should be encouraged and directed.

6. Writing experiences should be exceedingly simple. This type of student is often imaginative, however, so these assignments may well be creative rather than expository.

7. A single scene from one of the legends could be presented in pantomime by the students. The class could try to guess the legend being presented.

8. The film "The Real West" could be used in the 9-12 week section accompaning American Folklore and Legends.

POETRY SEMINAR

A03
Phase 3-5

Course Description

Man's most profound thoughts, his most intense feelings of love, pain, indignation, and wonder are expressed through his poetry in every age. You will share these ideas and emotions by understanding the techniques of the poet's art: imagery, style, language, tone, and rhythm. You will scrutinize verse forms with emphasis on contemporary work by both black and white authors. Intensive reading, analytic themes, and class discussions will be expected, so the course will provide not only instruction, but also enjoyment.

Achievement Level

The student should have a better than average poetry reading background and a desire to become more knowledgeable about and appreciative of the art of poetry. This is not a writing course, but those who want to write will be encouraged to do so and receive critical advice.

Objectives

1. To understand the techniques and craft of poetry, particularly vocabulary, figurative language, symbolism, tone, and form
2. To realize the dimensions of poetry in both explicit and implicit meanings
3. To create in oneself an awareness of and sensitivity to the subtlety of poetry, its importance in the development of humane values, and its necessity to the imagination and sense of wonder
4. To develop norms of criticism and good taste

Chief Emphases

Poetry is the primal source of the imaginative expression of man, so this seminar stresses the understanding and appreciation of that expression from the simple nursery rhyme to the most sophisticated work of the metaphysical and contemporary poets.

Materials

Understanding Poetry, ed. Brooks and Warren
Sound and Sense, ed. Perrine
The Art of Poetry, ed. Kenner
Kaleidoscope: Poems by American Negro Poets, ed. Hayden
Reading Modern Poetry, ed. Engle and Carrier
New Poets of England and American Poets, ed. Hall and Pack

A Gathering of Poems, Ed. Nurmberg
Abrams, A Glossary of Literary Terms
Additional works of single poets and other anthologies which will form a browsing collection in the classroom.
Recordings of poets reading their own works and that of other poets.

Course Outline

Week 1

I. Introduction to the Course

  A. Examination of the various texts
  B. Sign out Sound and Sense

II. Play recording of nursery rhymes set to music

  A. Discuss the nature of nursery rhymes: Why are they the first pieces of literature one knows? Why do we remember them? What is obvious about their rhythem, rhyme, subject matter, and form?

  B. Assign in Sound and Sense Chapter I "What is Poetry?"

    1. Formulate definitions of poetry or find one that seems to express an adequate description of it.

    2. Procure a notebook to keep for this class exclusively to record ideas, definitions, poems, etc.: A Commonplace Book.

    3. How many meanings does a poem have?

    4. What are the elements of poetry? Does every poem have all of them? In equal amounts?

  C. Denotion and Connotation

    1. Explicate "The Naked and the Nude" indicating which words are connotative and why.

    2. Exercise 3, p. 38

    3. "Richard Cory". Which words characterize him in the eyes of the townspeople?

  D. Poetic Diction

    1. Are some words more poetic than others?

    2. Read "The Insusceptibles" by Rich and discuss the words.

Week 2

I. Imagery

  A. Definition (Sound and Sense, p. 45)

    1. Why is imagery important to poetry? Is it also important in prose?

    2. What are the five senses? Which are the most important? Does poetry appeal to one more than to others?

    3. In Keats' poem (p.51) list all the words that rely on the senses. What do these words do for the poem?

  B. Imagist poetry

    1. Amy Lowell (p.52)

    2. The haiku as an imagist form

    3. The use of nature in imagery

II. Assignment: Hand in your own haiku describing a simple image or pair of images. Note the form it MUST have and the difficulty of being explicit and simple.

III. Figurative Language

  A. Metaphor and simile (Chapter 5)

  B. Metonymy (synecdoche)

Week 3

I. Comparison and association

  A. From sense to emotion to idea is the usual route of the poem in the understanding of the reader:

    1. Picture - what the poem is about

    2. Feeling or mood - what does the poet feel

    3. Idea and meaning

  B. "A Hillside Thaw" by Frost

    1. What is the poet talking about?

    2. What does he feel about the scene?

    3. What does the last line mean? Why does he save his idea for the very end?

II. Effort of the imagination

- A. Read material beginning at the bottom of p. 58 to find the purpose of figurative language
- B. Explicate in class discussion the poems "Piazza", "Piazza di Spagna" "Early Morning", and "A Valediction: Forbidding Mourning", and "To His Coy Mistress".
- C. Read "Velvet Shoes"(p.66) and try to answer the questions following the poem. Can you find any clue to the idea or meaning of the poem? Is it possible to have one of the elements omitted from a poem and still judge it as good? Or is the meaning so obscure one cannot find it?
- D. Explicit and implicit meanings
  - 1. Read the poems on the sheet handed out. In the first poem, "The Night Has a Thousand Eyes" what is the poet talking about? The image, the feeling, the conclusion? Is the meaning implied or stated?
  - 2. Read "It Dropped So Low in My Regard". Explain.
  - 3. Compare the two poems. Which is better? Why?

Weeks 4, 5 and 6

I. Symbol (Sound and Sense, Chapter 6)

- A. Definitions: conventional symbol, symbolic denotion, poetic or created symbol
  - 1. Use ditto sheet on symbols for class discussion
  - 2. Choose a symbol of your own and explain how it can be used. Can it be recognized? Is it a "sensible sign"?
  - 3. How can colors be used as symbols? Animals?
  - 4. Read "Tyger, Tyger", "The Swan", "The Panther". Discuss.
- B. Read poem "Curiosity" (P. 81)
  - 1. What proverb is being used as a symbol? How can the poet expect the reader to recognize it?
  - 2. What do cats and dogs symbolize?
  - 3. Comment on the success of the poem. Is the meaning explicit or implicit?

II. Paradox and Irony (Sound and Sense, Chapter 7)

A. Definitions: paradox of word play, paradox of meaning, contradiction, oxymoron

1. Try to think of paradoxes of your own and oxymorons that are familiar, e.i. "cold-fire"

2. Is the poem "Curiosity" using the paradox as well as the symbol? Identify it as word play or contradiction.

3. Read "My Life Closed Twice" (p.91) and discuss the meaning of the poem and the effectiveness of the paradox.

4. Bring to class another poem of your own choosing in which the author uses paradox successfully. Explain the use of the device and why it appeals to the poet.

B. Irony - Two matters at variance with one another

1. What is an ironic situation? Give examples from your own experience of ironic events.

2. Give examples of common use of irony.

3. Distinguish from dramatic irony.

4. How can the poet use this simple device? What is the source of its effectiveness?

5. Discuss the definition of verbal irony on the ditto sheet.

6. Read "Miniver Cheevy", "Richard Cory", "Ozimandias", "Next to of Course God", "Go and Catch a Falling Star", "The Grey Squirrel", "Mose", "Close Your Eyes", and "The Unknown Citizen".

C. Assignment: Write a paper (500 words or more) on a recognized poet either dead or alive, discussing his or her use of ONE of the aspects of poetry we have examined so far: Imagery, Use of Symbols, Irony, Paradox, Figures of Speech, etc. Define terms carefully and examine at least ten or twelve poems of the poet you have chosen. Check with teacher for approval or poet and subject.

Weeks 7 and 8

I. Judging a Poem

A. On the sheets handed out read the three poems, "Thus Passeth", "Nothing Gold Can Stay" and "Virtue".

    1. Note the similarities of the poems.

    2. Are they really saying the same thing?

    3. If you were judging A B C, how would the poems place? Why?

B. "All acts of judgment also presuppose a judge who thoroughly understands and genuinely likes the sort of thing he is judging... but liking is not judging." Comment on this statement.

    1. What to look for: concreteness, concentration, exactness, and inevitability in diction, structure, memorability, imaginative figures, and meaning.

    2. Read "Ars Poetica" and discuss for judgment. Do you agree the poem does not have to "mean"?

II. False poems

A. Sentimentality

B. Convention

C. Didacticism

D. Compare poems on the sheet handed to you: "Simple Nature" and "The World Is Too Much With Us". Is one better than the other? Why?

E. Maxims to remember

    1. Do not expect a poem to confirm one's own personal view of life.

    2. A poem is not an editorial, political statement, a lesson, a message, or a platform for propoganda. A poem never has a purpose other than "To communicate experience".

    3. A reader must never pretend to like a poem because he thinks he should. He can, nevertheless, understand and appreciate the poem for the excellent qualities it has.

Weeks 9, 10, 11 and 12

I. Continue with intensive reading, discussion, discovery, sharing of poetry with special emphasis on Kaleidoscope and New Poets of England and America.

II. Use recordings of poetry: Shakespeare's sonnets, Metaphysicals, Paradise Lost, Cavaliers, Pope's Rape of the Lock, the Romantics, Victorians, T.S. Eliot, and modern verse.

III. E. E. Cummings' "Six Non-Lectures"

IV. Music and poetry; song lyrics

Suggested Approaches and Teaching Aids

1. Attend poetry reading whenever possible at the local colleges and universities.
2. Plan poetry readings with musical background, live or recorded.
3. Plan days for reading any original verse of the students.
4. Play records of popular songwriters paying particular attention to the lyrics.
5. Ask any "poets-in-residence" or "experts" to speak to the seminar on subjects that interest them.

THE POLITICAL MERRY-GO-ROUND

A37
Phase 3-5

Course Description

To survive in the political arena, a person needs to make the ultimate commitment--himself. Yet he needs to remember that he cannot let his cause swallow him. He must remain true to himself. In this course, the student will study works in which people struggle against the political system, some to gain control over the system, others to retain their identity.

Achievement Level

The student should be reading at or above the eleventh grade level. He should have an interest in politics and should be willing to read extensively in political literature.

Objectives

1. To aid the student in developing the ability to critically evaluate political ideas through the study of literature
2. To stress the worth and dignity of the individual while emphasizing the necessity for an effective government
3. To demonstrate that personal rights are coupled with responsibilities
4. To help the student identify his own values and yet be open to those of others

Chief Emphases

This course will analyze man's relationship to his political environment as expressed in literature. Discussion will center on the concept of a democracy, the manner of man's expression of his grievances in a democracy and the question of whether corruption in government is justified by whatever social good that may arise. Formal aspects of literature will be considered only as they contribute to an understanding of the work under discussion.

Materials

Wallace: The Man
Orwell: 1984
Shakespeare: Macbeth
Ibsen: Enemy of the People
Anderson: Barefoot in Athens
Sophocles: Antigone
Plato: "The Phaedo"

Plato: "The Apology of Socrates"
Steinbeck: "The Debt Shall Be Paid"
Warren: All the King's Men
Thoreau: "Civil Disobedience"
King: "Civil Disobedience"

Course Outline

Weeks 1 and 2

I. Discuss the concept of free and controlled societies. Should men blindly comply with all government rules or can they determine whether laws are just or unjust?

II. Read The Man as an example of prejudice encountered in a free society.

III. Assign book report due week six.

IV. Write Theme I.

Weeks 3 and 4

I. Read 1984 as an example of a controlled society.

II. Compare and contrast the portrayal of society in The Man and 1984.

III. Write Theme II.

Week 5

I. Read and discuss Macbeth as an example of the complete seizure of power and its aftermath. Films and records are available.

Weeks 6 and 7

I. Book report due.

II. Read and discuss All the King's Men in terms of whether corruption in government is ever justified in terms of any social good that may be achieved.

III. Discuss what makes a politician, why men become politicians and whether there are honest politicians.

IV. Assign book report due week eleven.

Weeks 8, 9, 10, 11 and 12

I. Discuss the ways in which men may express their grievances against the government, their means of redress - violent or non-violent.

II. Read Enemy of the People as an example of an individual who fights the system.

III. Write Theme III.

IV. Read Barefoot in Athens, "The Apology of Socrates", "The Phaedo" and "The Debt Shall Be Paid" to show how one man, Socrates, refused to comply with the state's laws.

V. Write Theme IV.

VI. Read and discuss Antigone as an example of a girl who fought the state because she felt an obligation to obey a higher law. Compare the characters of Socrates and Antigone and their methods of redress. There is a record available for Antigone.

VII. Book report due.

VIII. Read and discuss the essays on civil disobedience by Thoreau and King.

Suggested Approaches and Teaching Aids

1. For the discussions on the concept of a democracy, the manner of man's redress of grievances against the state, and the question of corruption in government, survey students' attitudes. Next discuss how they think the "establishment" feels.

2. For the discussion on the concept of a democracy, assign one or two students to do extra credit reports on Marxist-Leninist theory.

3. Book reports should deal with specific political problems.

References

Rideout: The Political Novel in America

THE POLITICAL MERRY-GO-ROUND

A37
Phase 4-5

Course Description

To survive in the political arena, a person needs to make the ultimate commitment - himself. Yet he needs to remember that he cannot let his cause swallow him. He must remain true to himself. In the course the student will study works which reflect man's struggle against the political system, some to gain control over the system, others to retain their identity.

Achievement Level

The student should be reading at or above the eleventh grade level. He should have an interest in politics and should be willing to read extensively in political literature.

Objectives

1. To aid the student in developing the ability to critically evaluate political ideas through the study of literature
2. To stress the worth and dignity of the individual while emphasizing the need of an effective government
3. To demonstrate that personal rights are coupled with responsibilities
4. To help the student identify his own values and yet be open to those of others

Chief Emphases

The chief emphasis in the course will be upon the paradox in politics, which becomes evident in an analysis of conflicting theories and unique personalities in political literature.

Materials

Utopia
The Republic
"The Apology"
The Social Contract
The True Believer
The Prince
Macbeth
Antigone
Anger, and Beyond
Barefoot in Athens (Contemporary Drama)
"The Debt Shall be Paid" (Contemporary Prose)
The Last Hurrah
American Negro Short Stories

American Negro Poetry
"Bombolo" (Short Stories by Pirandello)
Enemy of the People (World Literature Text)
"Civil Disobedience" (Thoreau)
"Civil Disobedience" (King)
Gandhi on Non-Violence
1984 (optional)

Course Outline

Weeks 1 and 2

I. Listen to and discuss a selection of contemporary political music, suggested in part by the students, to evaluate themes and moods.

II. Discuss More's Utopia, the classical ideal society, on the question of the purpose and structure of society.

III. Discuss selected passages from Plato's Republic, to compare his philosopher-king to More's theories.

IV. Discuss the Social Contract by Rousseau, read in whole or part, to compare with the preceding theories. Assistance from the Social Studies Department might be advisable.

Week 3

I. Read and discuss "On Being Crazy" and "Bright and Morning Star" from the anthology American Negro Short Stories, as they reflect the unjust and irrational practical world, in contrast to the theories discussed earlier.

II. Discuss portions of The True Believer, Hoffer's appraisal of the reasons why people join movements. The short stories above could spark discussion in this regard.

III. Assign a writing project (length optional) at this time.

Week 4

I. Discuss The Prince, read in whole or part, as the work relects a practical implementation of the theoretical.

II. Discuss The Communist Manifesto, assigned in whole or part and with discretion. Seek the cooperation of the Social Studies Department. The study should show the relationship between the document and its theory and the theories that preceded. It will also show relevance for the more practical reflections in 1984, read later.

Week 5

I. Read and discuss Macbeth as a study in the politics of power. This work further develops the study of practical politics, begun in Week 3. A series of 4 films on Macbeth is available from the AV Center. If these are used in total, more time will be needed for the unit than 1 week, as the films run 40 minutes each.

Week 6

I. Discuss The Last Hurrah, as a story of the corruption in a particular political system. The question of priorities, whether injustice can be tolerated for the sake of the social good, is the pertinent issue. The logical comparison with Macbeth will contribute to a deepening appreciation of the practical problems of political power.

II. A comparative paper at this time would be an alternative to the paper assigned the week before.

III. Book reports or special reports (optional) should be prepared for presentation at this time. Students could work alone, or in small groups, to interpret the literature in light of the theory and practice of politics. Supplementary books should be recommended for this project.

Weeks 7 and 8

I. Introduce the question of personal frustration with an existing political system. This question reflects back to the music of the first week.

II. Read and discuss Pirandello's short shory, "Bombolo" and several selections from American Negro Poetry (i.e., "Lenox Avenue Mural") which reflect the kind of frustration with society which causes people to develop their own distinct response to their circumstances.

III. Read and discuss "The Apology" of Plato, Barefoot In Athens, and "The Debt Shall Be Paid" as examples of what one man, Socrates, accomplished in his struggle against a hostile society.

Weeks 9, 10 and 11

I. Discuss 1984 as a commentary on the future of the individual's struggle against a repressive. Discuss the effectiveness and validity of the commentary.

II. Pursue the question of the individual's struggle by the reading and discussion of the civil disobedience tracts of Thoreau and King, and selections from the work of Gandhi.

III. Read and discuss Antigone and (optional) Enemy of the People as examples of the man and woman of principle who successfully pursue their higher principles, defying the state. Evaluate the value of this sacrifice to conviction, in light of men like Socrates and Winston Smith.

IV. Assign a writing project at this time.

Week 12

I. Discuss major selections from the book, Anger and Beyond, which reflects in moderation frustration of the educated black man in American society. Try to coordinate, as much as possible, the theories and practices encountered in the course material, so that they can be intelligently applied to the most obvious political dilemma the students face - the black man's struggle.

II. Discuss Shelley's "Ozmandias", a concluding political reflection on the race of man.

III. Students should have prepared a final book report.

Suggested Approaches and Teaching Aids

1. The theories discussed in this course are complicated and subtle. Assign material far enough in advance so that the student is able to be prepared for discussion.

2. Recommend that the students take a renewed interest in the newspapers and news and documentary shows. Interesting developments can provide basis for relevance of the reading material used in the course.

3. Select freely from the modern poetry and music. Only minimal suggestions are indicated in the outline.

4. This outline suggests four novels in addition to the essays and short literature. Alter this syllabus freely, as the sophistication and interest of the class dictates.

5. Seek the help of the Social Studies Department wherever its members are able to help interpret and add historical perceptions.

6. Wherever possible, engage outside speakers, on such subjects as administration and history.

Supplementary Reading List

The Man, Wallace
The Making of the President, 1960, White
The Making of the President, 1968, White
Man For All Seasons, Bolt
Lor of the Flies, Golding
Gulliver's Travels, Swift
Uncle Tom's Children, Wright
Mississippi: A Closed Society, Silver
Walden II, Skinner
All the King's Men, Warren

POLITICAL * MERRY-GO-ROUND

A37
Phase 3-5

Materials:

Writing Text: Writing Themes about Literature by Edgar Roberts
All the King's Men
Farenheit 451
1984
The Last Hurrah
A Man for All Seasons
Contemporary American Drama - "Barefoot in Athens"
The Norton Reader: "Democracy"
"Machiavelli - The Morals of the Prince"
Ten Contemporary Thinkers: "Modern Democracy: The Ideal"
"What I Believe" (also in Edge of Awareness)
The Short Story Reader: "How the Soviet Robinson was Created"
Adventures in English Literature: "Shooting an Elephant"
(Laureats)

Course Outline

Week 1

I. Class discussion - What is a politician? What problems does he face? Can a virtuous man be a politician? What type of person wants to be one?

II. Each student will give an oral report on a 20th century politician. The report should focus on the personality traits and achievements of the political figure. Use class time and library facilities for two days. Reports due at the end of the week.

III. Distribute All the King's Men plus vocabulary words taken from the novel. Ready to discuss novel the 4th week.

Week 2

I. Discuss the oral reports with the purpose of finding characteristics and achievements that are typical of a politician. (leader, debator etc.)

II. Introduce Barefoot in Athens giving background material about Socrates and Athens.

III. Discuss the concept of democracy. What did it mean to Socrates?

IV. Write an analytical theme using a speech by Socrates.

Week 3

I. Continue the concept of democracy and discuss the ideas of other writers. Assign "Democracy" (Carl Becker), "Modern Democracy: The Ideal", "What I Believe".

II. Discuss other forms of government, strengths and weaknesses, and what type of politician would fit into the various governments.

III. Read Machiavelli, "The Morals of the Prince", and "How the Soviet Robinson Was Created". Discuss, "the end justifies the means".

Weeks 4 and 5

I. Test of vocabulary words.

II. Introduce All the King's Men, discuss political background of novel.

III. Discuss Willie Stark in relation to questions brought out in Week 1. Discuss Willie political career and the concept "the end justifies the means".

IV. Write a theme on structure.

Weeks 6 and 7

I. Introduce the play "A Man for all Seasons", giving background material.

II. Read the play in class.

III. Discuss the philosophies of Willie Stark and Sir Thomas Moore. Write a theme "compare and contrast" or "imagery".

Alternate plan.

I. Introduce background material for Julius Caesar.

II. Use records, film strips and films.

III. Discuss Caesar and Willie Stark as political figures.

IV. Write a theme "compare and contrast" these two politicians.

Weeks 8 and 9

I. Introduce Orwell using background material.

Assign short story "Shooting and Elephant", and discuss Orwell's ideas of the British government.

II. Assign 1984.

III. Give time in class to read.

IV. Write theme on ideas.

Week 10

I. Assign The Last Hurrah plus vocabulary from novel. Ready to discuss Week 12.

II. Read Farenheit 451 in class.

III. Discuss the structure of government as seen in this novel.

Weeks 11 and 12

I. Give background material.

II. Give time in class to read.

III. Discuss the politician (weaknesses and strengths).

IV. Compare Frank Skeffington with Willie Stark.

V. Bring up the idea again - Does the end justify the means?

VI. Write a theme related to the novel.

POLITICS IN LITERATURE

A37
Phase 3-5

Course Description

To survive in the political arena, a person needs to make the ultimate commitment - himself. Yet he needs to remember that he cannot let his cause swallow him. He must remain true to himself. In this course the student will study works which reflect man's struggle against the political system, some to gain control over it, others to retain their identities.

Achievement Level

The student should be reading at or above the eleventh grade level. He should have an interest in studying both politics and literature, as he will be trying to draw political implications from fiction as well as examining theory in essays and tracts. He should indicate willingness to read extensively.

Objectives

1. To aid the student in developing the ability to critically evaluate political concepts through the study of literature
2. To stress the worth and dignity of the individual while emphasizing the need of an effective government
3. To demonstrate that personal rights are coupled with responsibilities
4. To help the student to identify and develop his own political and social values while remaining open to those of others

Chief Emphases

The chief emphasis in the course will be upon the conflict between political expediency and ethics, which becomes evident in an analysis of conflicting theories and unique personalities in literature.

Materials

The Republic
The Apology
"Barefoot in Athens"
The Social Contract
The True Believer
The Prince
Macbeth
Antigone
Anger and Beyond
The Last Hurrah
Ghandi on Non-Violence

Lord of the Flies
The Power and the Glory
Too Late the Phalarope

Course Outline

Weeks 1 and 2

I. Read and discuss The Republic in whole or part, as the classical statement on the principle and purpose of the state. (Books V - VII deal with the Philosopher-King and the Allegory of the Cave, which is a good beginning.)

II. Read and discuss "Barefoot in Athens" a restatement of Socrates' position on the dilemma of ethics vs. the political structure.

   a. The Phaedo might be read as a corallary to "Barefoot in Athens".

   b. The short story, "The Debt Shall be Paid" lends relevance to the question faced by Socrates.

III. Read and discuss Antigone, the tragic statement of ethical-political conflict. A record of Antigone is available.

IV. The first paper should be due at this time.

Weeks 3, 4, and 5

I. Read and discuss The Prince as the work reflects a solution to the classical political question. The Introduction to The Prince by Professor A. Robert Caponigri (Paperback, Gateway Editions) deals with the relationship between Machiavelli and the classical thinkers.

   a. The short story, "Bombolo" might be read as a corallary to The Prince.

II. Read and discuss Macbeth as a study in the politics of power. Discuss the meaningful relationship between the prince and Macbeth. A film is available.

III. A comparative paper should be due during this time.

Weeks 5, 6, and 7

I. Read and discuss parts of Rousseau's Social Contract, with care to thorough explication of that part of the theory which is read. Amplify with historical and biographical material.

II. Read and discuss Ghandhi on Non-Violence as the theory reflects on the social contract theory. Some general discussion of democracy should arise at this time.

   a. Martin Luther King and Thoreau tracts, "Civil Disobedience" might be read at this time.

III. Read and discuss The True Believer, in whole or part, as an appraisal of why people join movements.

   a. Despite the dry nature of the material, the book is surprisingly well-received.

   b. Several short stories from the American Negro Short Stories anthology present interesting situations relevant to the unit (i.e., "On Being Crazy," "Bright and Morning Star").

IV. A paper should be due during this time.

V. The book report should be due by the end of this unit.

Week 8

I. Read and discuss Lord of the Flies as it comments on the ideal of returning to a pristine existence. The questions of power and mass movement are particularly relevant.

Week 9

I. Read and discuss The Power and the Glory as a study of a man whose life is carved out of a political structure. Emphasize the influence of Mexican political events on his character and actions.

II. A paper, emphasizing perhaps more the individual than the political systems, should be due at this time.

Weeks 10 and 11

I. Read and discuss Too Late the Phalarope as a study of a man whose conflict reflects the socio-political milieu: in this case, the South African aparthied.

II. Read and discuss Anger and Beyond, in whole or part, as these American essays comment upon the question of racial prejudices within the structure.

III. A paper should be due at this time, perhaps dealing with the relationship between power and prejudice.

Week 12

I. Read and discuss The Last Hurrah as a story of corruption in a particular political organization and in the man who rules it.

   a. The question of priorities, whether injustice can be tolerated for the sake of the social good, is the pertinent issue.

   b. The book should contribute, in concluding the course, a needed note of sympathetic criticism and humor to offset the despair apparent in the other novels.

II. A record of selected readings from The Last Hurrah is available. The record helps make real the literary value of the book - the language of the bosses and the idiom of the American Irish.

III. Read and discuss Shelley's "Ozymandias", a concluding political reflection.

Suggested Approaches and Teaching Aids

1. This course contains much reading. If the class appears unable to adequately cover the theory and the novels, it is suggested that some theory be omitted as reading material, and perhaps be dealt with in lecture. The Social Contract and Anger and Beyond are probably the most difficult essay studies, and thus the likely candidates for ommision.

2. The theories discussed in the course are complicated and relationships subtle. Assign material far enough in advance so that the students are able to be prepared.

3. The novels in the second half of the course are subject to change depending on the reading experience of the students. 1984 has been omitted because many students seem to have read the book prior to the course. "Enemy of the People", All the King's Men, and The Comedians are three other selections which could easily replace the suggested novels.

4. Utopia is a likely substitute for The Republic, if one wishes to avoid a classical approach in the introductory material.

5. Recommend that students take a renewed interest in the newspapers and news and documentary films. Interesting developments can provide basis for relating concretely to the reading material.

6. Select freely from modern poetry and music.

7. Only one book report is suggested for the course, as the second half of the outline is heavy with reading.

8. Seek the help of the Social Studies teachers and outside speakers wherever they are able to help interpret and add historical perspective. This kind of help is particularly needed for discussions on Plato, Rousseau, Ghandhi and Machiavelli.

9. The tendency in a course of this type is to concentrate too heavily on the theory and too lightly on the literature. For this reason the choice of novels includes several which are political only secondarily. Such an approach to the study should give the student perspective, since political questions and conflicts are frequently subtle influences on human behavior.

10. If the class is enthusiastic, a siminar approach is effective. Students with special interests are often willing to do special preparation to handle class discussion.

11. All things Russian are omitted, because of the difficulty of dealing with the lengthy novels in a short period. Interested students should be directed to the Russian novels for book reports.

12. Five papers are suggested at regular intervals. The suggested length for them is 2-4 pages. Alter the number of papers and length as the class is more or less able to handle lengthy thesis development.

Supplementary Materials

Utopia
"The Debt Shall be Paid"
The Phaedo
"Civil Disobedience" (King)
"Civil Disobedience" (Thoreau)
American Negro Short Stories anthology
American Negro Poetry anthology
"Bombolo" (Short Stories by Pirandello)

Films:

Macbeth (series of three; one on the politics of power)

Records:

Antigone
The Last Hurrah

Suggested Supplementary Reading List

The Man, Wallace
Man For All Seasons, Bolt
Beckett, Anouilh
Gulliver's Travels, Swift
Uncle Tom's Cabin, Stowe

Walden Two, Skinner
Anthem, Rand
All the King's Men, Warren
Doctor Zhivago, Pasternak
Fathers and Sons, Turgenev
Enemy of the People, Ibsen
The Comedians, Greene
Brave New World, Huxley
Animal Farm, Orwell
Fail-Safe, Burdick and Wheeler
The Ugly American, Burdick and Wheeler
On the Beach, Shute
Advise and Consent, Drury
Nicholas and Alexandra, Massie
The Peacock Sheld Sheds Its Tail, Hinsdale

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The Making of the President, 1960, White
The Making of the President, 1968, White
Mississippi: A Closed Society
Is Paris Burning, Collins
The Welfare State, Marx
New Dimensions of Peace, Bowles
Mein Kamph, Hitler
The New Class, Djilas
Wilson and the Peacemakers, Bailey
Herbert C. Hoover: An American Tragedy, Wood
The Boss: The Story of Nasser, St. John
Tragic Island: How Communism Came to Cuba, Plau
Blood, Sweat and Tears, Churchill
Betrayal: The Munich Pact of 1938, Werstein
The Negro Pilgrimage in America, Lincoln
The Roosevelt Myth, Flynn
Two Treatises on Government, Locke
Beyond Good and Evil, Nietzche
The Happy Warrior, Warner
Hitler: A Study in Tyranny, Bullock
Hitler: From Power to Ruin, Appel
Man of Steel: Joseph Stalin, Archer
The Real Situation in Russia, Trotsky
Mussolini, A Study in Power, Kirkpatrick
Pan Germanism, Winkler
Roosevelt and the Russians, Stettinuss
Pearl Harbor: The Story of the Secret War, Morgenstein
The Trumen Scandals, Abels
The Communist World and Ours, Lippman
The Hidden Crisis in American Politics, Lubell
The Radical Right, Epstein and Forster
The World of Communism, Swearingen
The Crimes of the Stalin Era, Khruschev
Herbert Hoover - A Challenge for Today, Wilson
None Dare Call It Treason, Stormer

PREJUDICE--THE INVISIBLE WALL

A43
Phase 1-2

Course Description

The aim of this course is to deepen the student's understanding of what prejudice is and how it affects people. Discussion of the student's personal experiences will be balanced with a study of factual material and with reading and writing assignments. The reading consists of a Prejudice text, several short stories and poems, a nonfiction book titled Two Blocks Apart and a novel or play. Writing will be done in a logbook and in several paragraphs. Student participation in discussion, role-playing, and oral reading will be required. Other activities include the discussion of films and records.

Achievement Level

This course is for any student who wants to learn more about prejudice. The reading material and writing assignments are designed primarily for the student who has difficulty with basic language skills.

Objectives

1. To complement the student's personal experiences with some intellectual understanding of prejudice

2. To better understand one's own feelings and actions

3. To increase one's capacity for understanding the feelings and actions of others

4. To improve basic language skills through related reading, writing, and speaking assignments

Chief Emphases

The chief goal here is to open the student's mind and heart to the many aspects of prejudice. The student should be encouraged to move away from a restricted, totally personal view of prejudice, toward some awareness of its historical, psychological, and social implications.

Materials

Scholastic Scope, Prejudice Contact Unit (includes text, logbook, record, posters, and teacher's guide)
Hansberry, Loraine. Raisin in the Sun or
Kata, Elizabeth. Patch of Blue
Mayerson, Leon. Two Blocks Apart: Juan Gonzales and Peter Quinn
Holt's Impact Series, Conflict (text and record)
Guide to Modern English 9, pp. 57-69.

Films: "The Dot and the Line"
"Picture in Your Mind"
"Boundary Lines"
"In Search of a Past"
"The Remnant"
"The Weapons of Gordon Parks"
"I Have A Dream"
"Martin Luther King"
"Joshua"
"Black History: Lost, Strayed, Stolen"
"Hangman"
"Al Stacey Hayes"

Course Outline

Weeks 1, 2 and 3 What Is Prejudice?

I. *Prejudice* record, Side I

II. *Prejudice* text, Part I, pp. 8-51

III. *Prejudice* logbook, Part I

IV. In connection with the selection "After You, My Dear Alphonse", read and discuss stereotype of the Indian in *Guide to Modern English 9*, pp. 57-69.

V. Paragraph or short theme

VI. Suggested films: "Boundary Lines" and "Picture in Your Mind" ("Between Two Rivers", a film on the Indian, if available.)

Weeks 4, 5 and 6 How Does Prejudice Affect People?

I. *Prejudice* text, Part II, pp. 53-91

II. *Prejudice* logbook, Part II

III. Supplement text material on defenses against prejudice with mimeographed illustrations of various defense mechanisms. Supplementary information in Chapter 9 of Allport, *The Nature of Prejudice*.

IV. *Two Blocks Apart*, Sections 1 and 2

V. Films: "Hangman"
"Joshua"

VI. Paragraph or short theme

Weeks 7 and 8 How Does Prejudice Affect People? cont.

I. Conflict text: "My Parents Kept Me From Children Who Were Rough"
"The Streets of Memphis"
"The Sniper"
"The Returning"

II. Two Blocks Apart, Sections 3 and 4

III. Films: "Black History, Lost, Strayed, Stolen"
("Black and White Uptight" if available)

Weeks 9, 10, 11 and 12 What Should Be Done About Prejudice?

I. Prejudice text, Part III, pp. 92-156

II. Prejudice logbook, Part III

III. Films: "I Have a Dream" "Martin Luther King"

IV. Questionnaire and discussion of violent vs. non-violent methods

V. Patch of Blue, stressing the book's answer to the question of what should be done about prejudice

VI. Theme on Patch of Blue

Suggested Approaches and Teaching Aids

1. The teacher should approach the class with the assumption that they already know a good deal about prejudice from personal experience. The teacher's role will be to guide the student toward a better understanding of what he has experienced.

2. It is helpful to "feel out" the class early in the course so that you will know what kinds of opinions you are dealing with. This can be done through writing assignments in which they describe their neighborhood, the type of person who might be unwelcome there, or any experiences they might have had with prejudice.

3. One large discussion group may not always work. Often, timid students sit back while the more vocal ones dominate the discussion, at times showing off for their friends. A suggestion is to divide the class into groups of four with a definite topic to discuss and a secretary to record major points.

4. Stress vocabulary work in the early stages of the course so the students can learn to use these terms in discussions and in writing.

5. Community resource persons may be invited to the class at the discretion of the teacher.

6. The teacher should be prepared to change plans occasionally to discuss school or community problems that may arise.

7. The tendency will be for students to think only in terms of racial prejudice. The teacher should make an effort to bring in articles about prejudice in other areas.

8. Encourage students to bring in records related to prejudice.

References

Allport, Gordon. The Nature of Prejudice

Sample Questionnaire--Violent or Non-violent Methods

1. Do you believe non-violent methods such as sit-ins and peaceful marches are an effective method to fight injustice today?

   Yes No Explain the reason for your answer.

2. Do you believe that you have a high or low resistance to becoming involved in violent action?

   High Low

3. Do you believe in the principle of "turning the other cheek"?

   Yes No

4. Would you consider a person to be a coward if he believed in using non-violent methods?

   Yes No

5. Would you judge that it is easier to use violent methods or non-violent methods to reach a certain goal?

6. Do you consider yourself to be basically a leader or a follower?

   Leader Follower

7. Would you ever begin a violent action against someone else?

   Yes No

8. If you think non-violent methods are no longer effective, what other alternative methods would you suggest for trying to bring about the end of injustice? List.

9. Do you think Martin Luther King had the right approach to the problem of securing equal rights for all?

   Yes No

10. If a student came up to you in the hall and made an insulting remark, how would you react?
    - A. make an insulting remark in return
    - B. use some physical force
    - C. ignore him and walk away
    - D. if none of these, write what you would do

REAL LIVES I

A68
Phase 3-5

Course Description

In this course students will read, discuss, and write about some of the people who have made significant contributions to Western thought but whom the high school student might not encounter in other courses.

Achievement Level

This course is for average or better readers and for those who sincerely want to learn something about the development of some aspects of modern thought by studying the lives, and in some instances the works of, the people who made these contributions.

Objectives

1. To help the student gain an appreciation of biography and autobiography as a literary type
2. To develop in the student an understanding of some aspects of modern thought
3. To develop in the student a respect for the contributions people of other nations have made to modern thought
4. To help the student develop a sympathy and appreciation for the difficulties some of the great contributors had to overcome

Chief Emphases

The chief emphasis in this course will be to familiarize the student with the names of some of the personalities from the world of ideas.

Materials

Biography as an Art, J.L. Clifford
Life of Dante, Michele Barbi
Makers of the Modern World, Louis Untermeyer
Adventures in World Literature
The Crime of Galileo, Giorgio de Santillama
Galileo and the Scientific Revolution, Laura Fermi and G. Bernardine
Galileo, Bertolt Brecht
The Essential Pascal, Robert W. Gleason
Darwin, Marx, Wagner, Jacques Barzun
Out of My Life and Thought, Albert Schweitzer
Sartre: Romantic Rationalist, Iris Murdoch
No Exit and Three Other Plays, Jean-Paul Sartre
Freud and the 20th Century, Benjamin Nelson

Course Outline

Week 1 Dante Alighieri: He Went to Heaven and Hell

I. Introduce the purpose, emphases, and scope of the course.

II. Assign term papers and oral reports for the course:

A. Each student to write three, 3-5 page papers on an individual whom he thinks he would like to know more about and about whom he feels others should also know.

B. Each student to give a 3-5 minute talk on the people he researches.

C. The student will deliver the talk first, and then, using the comments of the other students and the teacher to improve his paper, will hand in the paper two or three days after his report.

III. Assign readings in Biography as an Art for later discussion.

IV. Assign pp. 338-342 in Adventures in World Literature.

V. Assign Life of Dante, Michele Barbi.

Week 2 Nicolo Machiavelli: The Uses of Evil

I. Introduce Machiavelli and assign reading on pp. 354-357 in Adventures in World Literature.

II. Discussion and writing rest of week to center around these additional readings:

A. "Machiavelli", Kenneth Rexroth in October 2, 1965, Saturday Review

B. Selections from The Prince

Week 3 Galileo Galelei: He Challenged the Pope

I. Introduce Galileo.

II. Discussion and writing for the week to center around the following readings:

A. The Crime of Galileo, Giorgio de Santillama or

B. Galileo and the Scientific Revolution, Laura Fermi

C. Galileo, Bertolt Brecht

Week 4 Jean Jacques Rousseau: Back to Nature

I. Introduce Rousseau and assign pp. 94-99 in Adventures in World Literature.

II. Second reading assignment will be "He Rebelled Against 18th Century Society", Frank E. Manuel in October 5, 1968, Saturday Review

III. Begin 3-5 minute talks.

IV. Begin collecting first papers.

Week 5 Blaise Pascal: Think!

I. Introduce Pascal and assign pp. 86-89 in Adventures in World Literature.

II. Second reading assignment will be The Essential Pascal, Robert W. Gleason.

III. Continue talks and collecting papers.

Week 6 Charles Darwin: He Made Man out of a Monkey

I. Introduce Darwin and assign pp. 1-6 in Makers of the Modern World.

II. Discussion and writing the rest of the week to center on Darwin, Marx, Wagner, Jacques Barzun

Week 7 Sigmund Freud: Life Is a Dream

I. Introduce Freud and assign pp. 238-246 in Makers of the Modern World.

II. Discussion and writing the rest of the week to center on selected readings from Freud and the 20th Century, Benjamin Nelson.

Week 8 Friedrich Nietzsche: Nietzsche Is Dead!

I. Introduce Nietzsche and assign pp. 207-217 in Makers of the Modern World.

II. Begin second talks.

III. Late in week begin collecting second papers.

Weeks 9 and 10 Albert Schweitzer: "Genius in the Jungle"

I. Introduce Schweitzer and assign pp. 500-505 in Makers of the Modern World.

II. Discussion and writing for the remainder of these two weeks to center on Out of My Life and Thought by Albert Schweitzer.

III. Continue second talks and collecting second papers.

Weeks 11 and 12 Jean-Paul Sartre: No Nobel Prize for Me

I. Introduce Sartre and assign pp. 741-746 in Makers of the Modern World.

II. Discussion and writing for the rest of the two week to center on Sartre: Romantic Rationalist, Iris Murdoch and No Exit, Jean-Paul Sartre

III. Begin and conclude third talks and collect third papers.

Suggested Approaches and Teaching Aids

1. Students will be encouraged to invent "games" or gimmicks to help them to recall the various names and ideas they have been studying.
2. Also students should be encouraged to look for references to these names in recent issues of newspapers and magazines.

REFLECTIONS ON WAR

A32
Phase 3-5

Course Description

Through a thematic approach to war and its consequences, students will not only explore literature dealing with war, but try to discover the psychological and sociological beliefs and hopes of all men involved in war. Extensive reading in the areas of novels, drama, non-fiction, short stories, and poetry will be required.

Achievement Level

The student should be above the ninth grade reading level. He should have a curiosity about the complex social issues confronting man today as a result of war and be willing to do extensive reading in this area.

Objectives

1. To establish an objectivity when dealing with complex social problems resulting from war
2. To understand the universality of man's reaction to war
3. To explore the different reactions of writers to the hopes and fears of men in times of war
4. To have the student recognize the several methods available to mankind for solving his conflicts

Chief Emphases

The course will center around reading and reviewing of material to expose the student to the writers' use of theme in conveying his unique view of war.

Materials

On the Beach -- Shute
A Separate Peace -- Knowles
For Whom The Bell Tolls -- Hemingway
Famous American Plays of the 1920's (What Price Glory?)
Six Great Modern Plays, (All My Sons)
4 Contemporary American Plays (The Andersonville Trial)
The Red Badge of Courage -- Crane
Voices of Men: Let Us Be Men
Voices of Men: I Have a Dream
Adventures In Reading -- Laureate edition
American Lit Anthology -- Olympic, Mercury editions
Collections of War poetry

Course Outline

Week 1

I. First to be presented will be an introduction of the course itself briefly talking about what the chief emphasis will be. Along with this could be some short references to the types of literature that will be covered in the course.

II. Read "An Occurance at Owl Creek Bridge".

III. Show film of "An Occurance at Owl Creek Bridge" and discuss.

Week 2

I. Part 3 in Voices of Man: Let Us Be Men will be assigned including the following titles: "The Upturned Face", "Come Up from the Fields Father", "Memorial Wreath", "The War", "Peace", "The Man He Killed", "A Brave Answer from Britain", "Where Have All the Flowers Gone?".

II. A theme assignment after discussion of the readings will be given.

Week 3

I. Assign "The Andersonville Trial".

II. Read the play orally in parts during class and then have a class discussion centered around five or six pivotal questions.

Week 4

I. First a day will be spent introducing the projects which each student will do for the course. The project will be a brief research paper delving into some basic history of a particular war and concluding with the social effects of that war for all the peoples involved.

II. As well as the written section of the project there will be a panel discussion and presentation of the research done.

III. The projects will be due during the beginning of the 10th week of the course. The panels will give their presentations and after each one the papers will be turned in.

IV. Tuesday and Wednesday will be working in the library gathering data and focusing on the particular wars the students will research. Specific topics for the projects will be due on Thursday.

V. They are to read Voices of Man I Have A Dream, "Where Courage Begins" followed by a discussion and a theme.

Week 5

I. Assign The Red Badge of Courage.

II. Begin this novel section by giving the students about five or six pivotal questions which will later be used to spark discussion. The students should have finished the book entirely by Friday but on Wednesday some basic questions could be discussed such as: Why does he go to war? What does he find out about war to start with, etc?

Week 6

I. It should now take two days discussion to finish up pivotal questions given last Monday on Red Badge of Courage. On Wednesday an essay test will be given over The Red Badge of Courage.

II. Thursday and Friday will be a discussion of mimeographed war poetry. Students should be encouraged to bring in war poetry they have found in magazines, newspapers and books. These will be discussed.

Week 7

I. "What Price Glory", a play, will be read in parts out loud in class Monday, Tuesday and Wednesday. Thursday will be a class discussion of the play. Friday will be a writing period and the students will be given questions to answer in their themes.

Week 8

I. Monday and Tuesday will be spent discussing poetry about World War I. Pass out the book A Bell for Adano.

II. Wednesday and Thursday will be reading days and Friday will begin a discussion on the book. Introduce a theme on Monday.

Week 9

I. On Monday a comparison theme will be assigned involving any two central characters from the lengthy works covered so far. Themes will be due at the end of the period.

II. On Tuesday some material will be introduced about German concentration camps. Excerpts could be read from The Rise and Fall of the Third Reich and Anne Frank: The Diary of a Young Girl.

Week 10

I. Monday, Tuesday, Wednesday and Thursday will be spent on the projects and panel discussions.

II. On Friday there will be guest speaker who will have recently returned from Viet Nam to give personal reactions to war.

Week 11

I. Monday, Tuesday and Wednesday will be reading periods for On The Beach.

II. On Monday the teacher should begin by reading aloud the first two or three Chapters and by the end of the period Wednesday read aloud the last two or three chapters.

III. Thursday and Friday will be class discussion of On The Beach.

Week 12

I. Read aloud "The Hollow Man". Have a class discussion of the entire concept of war on Monday and Tuesday.

II. On Wednesday give a take-home essay final exam on war, due at the end of the period Thursday.

III. Final day of course will be used for summing up.

Suggested Approaches and Teaching Aids

1. Basically the course will center around pivotal questions and group discussions.
2. Use oral recitation for the plays to help add the importance of the actor's expression in dialogue.
3. In dealing with the novels more important sections should be read aloud so that open discussion can evolve spontaneously.

REVOLUTION

A90
Phase 2-4

Course Description

This course will be involved with man's attempt to change his political environment through radical or reactionary means. The theme will be political revolution, and it will be presented through fictional and non-fictional works. Major revolutions will be observed and studied, and they will be compared to current uprisings when the opportunity arises.

Achievement Level

The student should be reading at the 10th or 11th grade level. Students reading at lower levels may perform satisfactorily providing the proper motivation is applied in the classroom.

Objectives

1. To demonstrate that the spirit of revolution is a trait of Americans from our colonial beginnings, demonstrated by historical events such as the Revolutionary War

2. To understand the part revolution has played in the history of other countries

3. To make the student aware of what may result from the wanton destruction of revolt, even when justified, unless constructive plans have been made and are carried out following a revolution

4. To develop skills in the systematic use of current materials with the aim of finding information on a chosen topic

Chief Emphases

This unit will attempt to develop a comprehensive study of the history of political revolution by using historical novels concerning the American, French, and Russian Revolutions. The idea of revolution, isolated from historical context, will be studied in the book-length fable, Animal Farm, in order to see what can happen even when the revolt is justifiable. The other works to be covered will be fictional and non-fictional. Each student will be encouraged to display his attitudes on revolutions through three course themes, plus panel discussion.

Materials

Howard Fast" April Morning
Charles Dickens: A Tale of Two Cities
Alan Moorehead: The Russian Revolution
George Orwell: Animal Farm

Panel discussion materials will include:
Richard Goldston: The Negro Revolution
Ho Chi Minh: Ho Chi Minh on Revolution: Selected Writings 1920-1966

James Kunem: The Strawberry Statement
Adventures in American Literature:
  Excerpt from "The Crisis Papers", Thomas Paine
  "Speech in the Virginia Convention", Patrick Henry
  Revolutionary Art (Broadside of Boston Massacre)
  Declaration of Independence

Records: Many Voices-Patrick Henry, Thomas Paine
  Dick Gregory on black protest
  Ray Stevens: America, Communicate with Me

Films: Tale of Two Cities
  Primer on Communism (NBC film)
  Medieval England: Peasants' Revolt

Filmstrip: Russia: 60 Years of Revolution

Course Outline

Week 1

I. Introduction and summary of history of revolution.

II. Study American Revolution section in Adventures in American Literature.

III. Listen to record of American Revolution materials.

Week 2

I. Discuss historical fiction as a literary form.

II. Begin reading April Morning.

Week 3

I. Finish reading April Morning.

II. Examine attitudes toward war and justification for fighting by the various characters.

III. Discuss the book and test students with an examination comparing the past with the present.

IV. Assign the first theme due at the end of the 4th week.

V. Begin reading Tale of Two Cities.

Weeks 4, 5 and 6

I. Continue reading A Tale of Two Cities, giving short quizzes on pertinent points covered.

II. Organize a panel discussion involving the validity of French Revolution.

III. Give an objective examination covering the book.

Weeks 7, 8 and 9

I. Discuss the use of library materials such as the Reader's Guide in order to facilitate the gathering of up-to-date information for projects and panel discussions.

II. Assign theme 2 comparing the French and Russian Revolutions. This paper is due at the end of the 8th week.

III. Begin reading and discussing The Russian Revolution.

IV. Cover the reading of this book by two short quizzes.

V. Conclude this book with a discussion of the three revolutions covered, contrasting the Russian revolt with the same.

VI. Pass out copies of Animal Farm at the end of Week 9.

Week 10

Have the students prepare a panel discussion on modern revolutions in areas of interest (e.g. civil rights, culture, women's liberation, student dissent, religion, etc.) ---Assign theme 3 on the same topics.

Week 11

I. Read Animal Farm.

II. Discuss the symbolism in Animal Farm relating animal characters to Russian revolutionary figures.

III. Theme 3 due at the end of week 11.

Week 12

I. Discuss revolution in the contemporary world, relating course materials to modern times.

II. Listen to records of monologues and songs with revoltionary themes.

III. Summarize points brought out during the course.

Suggested Approaches and Teaching Aids

1. Encourage students to read newspaper items and articles in current magazines which deal with the theme of revolution, either political or in other areas. Help them to become authorities in areas related to the theme of this course.

2. Inform students of television programs and movies relevant to the course material.

3. Present the materials for the unit in a manner which will prevent them from becoming merely a study in propaganda. Revolution should be viewed as objectively as possible, and it should be understood that even when justified, the results can be disastrous unless a constructive program of rebuilding is carried out.

4. Consider summarizing portions of The Russian Revolution and having the class read only the remainder of the book if necessary for lack of time. The filmstrip, "Russia: 50 Years of Revolution" might be substituted for the entire book.

5. The course could be expanded if necessary with a reading of Thoreau's "The Duty of Civil Disobedience", relating his position to that of protest groups today.

6. For bulletin board display and background material, see Life magazine's two-part series on Revolution, October 10 and 17, 1969.

SATIRIC VISION (LIFE AS A BITTER COMEDY)

A10
Phase 3-5

Course Description

The romantic sees life as he wishes it to be, but the satirist sees life as it is. All the failures and follies of human nature become the target of his ridicule and his criticism. The works you study in this course will include all degrees of satire from the delightful to the devastating -- from the classic to the contemporary. Particular attention will focus on the object of the attack, the incongruity of the literary device, and the effectiveness of the whole work, noting also the change in approach and emphasis in satire depending upon the age in which it was written.

Achievement Level

This course presupposes a definite facility of comprehension, an ability to analyze, and a better than average competence in writing. A willingness to do considerable reading both in and out of class is an absolute necessity.

Objectives

1. To understand the nature of satire, its purpose, and its forms
2. To recognize the devices employed in satire: irony, exageration, wit, ingenuity, and humor
3. To discover the universality of satire which prevents it from being merely personal animosity, sarcasm, or self-justification

Chief Emphases

This course should enable the student to recognize satire and to appreciate its variety of forms. It should also sharpen his own wit and allow him to see himself as possessing the faults and foibles of his fellow human beings.

Materials

Satire, ed. Allen and Stephens
Aristophanes, The Frogs in Seven Greek Plays
Moliere, Love is the Best Doctor in Satire
Sheridan, School for Scandal
Swift, "A Modest Proposal" in Satire
_____, "Voyage to the Houyhnhms" in Gulliver's Travels
Pope, The Rape of the Lock in Satire
Austen, Pride and Prejudice
Wilde, The Importance of Being Ernest
Waugh, The Loved One

Vonnegut, God Bless You, Mr. Rosewater
Fry, The Lady's Not for Burning
Chaucer, "The Nun's Priest's Tale"

Course Outline

Weeks 1 and 2

I. Introduction to the course and its content
  A. Definitions of satire
  B. Fundamental devices
    1. Wit and/or humor (intellectual and emotional)
    2. Ridicule
    3. Incongruity
    4. Diminution and exaggeration
    5. Gay contempt
    6. Mockery
  C. Read E. E. Cummings' "Next to of Course God"
    1. What is the tone of this poem?
    2. Is the meaning implicit or explicit?
    3. How effective is it to convey the author's meaning and attitude?
  D. Write in class an editorial saying exactly the same thing the poet is saying. Discuss the comparative effectiveness.

II. Begin reading in class Aristophanes' The Frogs
  A. The characters
    1. God and servant
    2. Playwrights Euripides and Aeschylus
  B. The Contest
    1. What was significant about the contest to the Greeks?

2. What was it satirizing? The gods, the playwrights, the critics, the judges, or the literary styles?

3. How can these "gibes" also be directed toward contemporary life? How about ridicule aimed at cowboy films, the spy stories (Get Smart), Love Story?

III. Read "The Nature of Satire" by Northrup Frye in Satire.

   A. Application to The Frogs.

   B. Basic qualities: wit or humor and object of the attack.

   C. Use Abrams, Glossary of Literary Term for definitions of wit and humor.

Weeks 3, 4 and 5

I. Begin Pope's Rape of the Lock

   A. Levels of satire used in this work

      1. Form - mock epic

      2. Belinda as a product of her rearing, environment, and social level

      3. Values of society

      4. Universal application

   B. Pope's devices

      1. Why the mock heroic form?

      2. In what way does this form contribute to the purpose of the work? to the satire itself?

      3. How do they reveal Pope's attitudes?

      4. Antithesis, incongruity (find examples in the text).

II. Swift's "Houyhnhm Land" in Gulliver's Travels.

   A. The Houyhmhm and the Yahoo

      1. Rational animal

      2. Animal capable of rationality

- B. Gulliver's discovery of his own "Yahooness"
    - 1. Houyhnhm master's comparison
    - 2. Gulliver's own observation of Yahoo and similarities to man
    - 3. Approach of Yahoo female
- C. Discussion
    - 1. Could Gulliver become a Houyhnhm?
    - 2. What happened to his own rationality?
    - 3. What is the role of Capt. Alvarez?
- D. Comparison with Pope's satire
    - 1. Ingenuity and wit
    - 2. View of man
    - 3. What is meant by literary didacticism?

Week 6

- I. Introduction to Chaucer
    - A. Read a few portraits from Prologue to Canterbury Tales: Monk, Friar, Prioresse, Wife of Bath
        - 1. How does Chaucer characterize these persons?
        - 2. Gay contempt, vocabulary, implication
    - B. How does the satirist use the portrait of one person?
- II. The Nun's Priest's Tale
    - A. The use of animals as characters
        - 1. How can an animal be a satirical portrait?
        - 2. Appearance or habits? Do the cartoonists of today do this?
        - 3. What is Chaucer satirizing?
        - 4. How would you describe the satire? Mild and gentle? Angry and indignant? How does his attitude differ from Pope's and Swift's?

B. Compare this Tale with the fables of Town and Country Mouse

   1. Are these fables satire?

   2. Do they criticize?

   3. Can such stories become satirical?

Weeks 7 and 8

I. Read Moliere's Love is the Best Doctor in Satire

   A. Comedy of Manners

      1. How is this type of comedy used as satire?

      2. Is this play, in any way, related to Pope's Rape of the Lock?

   B. Relativity of comedy

      1. Does satire include the author and the reader in the criticism?

      2. Do they feel superior to the persons in the play?

      3. Can we laugh at ourselves? What effect does this ability to laugh at ourselves or the lack of it have on the quality of the satire?

II. Read Sheridan's School for Scandal (Use recording of the play)

   A. Apply questions and discussion of Love is the Best Doctor to this play.

   B. Write a comparative study of Rape of the Lock, Love is the Best Doctor, and School for Scandal judging them by Frye's "prescription": wit and humor and the object of the attack (500 words or more).

      1. What satiric devices are used?

      2. Do they attack values as well as manners?

      3. Do they all have universal applications?

   C. Outside of class read Jane Austen's Pride and Prejudice to be used later with the study of Wilde's Importance of Being Ernest.

Weeks 8 and 9

- I. Read and listen to the recording of The Importance of Being Ernest.
  - A. Comedy of Manners
    - 1. Is this play another example of this kind of satirical tone?
    - 2. What is Wilde satirizing precisely?
  - B. Are we in this country in 1971 class conscious?
    - 1. Does snobism exist in the United States?
    - 2. Is this attitude foolish? absurd? dangerous?
    - 3. What kinds are there?
    - 4. What does this attitude tell us about human nature?
- II. Read Vonnegut's God Bless You, Mr. Rosewater (In and out of class)
  - A. Sardonic satire - definition
    - 1. How does this satire differ from the Wilde play in tone and attack?
    - 2. How does the humor differ?
    - 3. Does Wilde care about human beings and their follies? Does Vonnegut? How do you know?
  - B. Satire, truth, realism
    - 1. Define realist, cynic
    - 2. Does Vonnegut feel threatened by society or amused by it?
    - 3. What gives the book its humor in view of its cynicism and bitterness?
    - 4. Is the satitist an optimist or a pessimist? (Theme in class)

Weeks 10,11 and 12

- I. The "Establishment" as a Target of Satire

- A. Waugh's Loved One
- B. Vonnegut's God Bless You, Mr. Rosewater
- C. Amis, Lucky Jim

II. Use any of the books covered in the course for a discussion under the title above as a final theme project. What is each one attacking: social or moral values, institutions (sacred cows), fanaticism, power, man's philosophical view of himself, human nature in general?

- A. Read in class Lucky Jim
    1. Discuss pretensiousness
    2. Educational poseurs
    3. The "bumbler"
- B. Final assessment of satire
    1. Why is there so little being written now?
    2. Do Americans take themselves too seriously?
    3. Is there danger in this attitude of mind?

Addenda

If possible, depending on the ability of the class to do the required reading, two weeks may be included: The Lady's Not for Burning and The Screwtape Letters. Or one of the earlier works may be omitted in order to include these last named.

SELF DISCOVERY

A51
Phase 4-5

Materials

Writing Text: Writing Themes about Literature by Edgar Roberts
Portrait of an Artist
The Heart is a Lonely Hunter
Invisible Man (Ellison)
Contemporary Drama - "The Highest Tree"
Too Late the Phalarope (Could be used instead of the two plays)
Who Am I? - "Who Am I?"
"The Role of the Undesirables"
"A Negro Psychiatrist explains the Negro Psyche"
Edge of Awareness - "Can We Survive the Fun Explosion?"
"Can Science Prevent War?"
Famous American Plays of the 1940's "The Member of the Wedding"

Course Outline

Week 1

I. Discuss in class - who are you? When do you really know what *you* believe and where you are going? The time of self discovery is different for everybody. Some people find themselves in early childhood, some in middle age, some - the tragic ones - never. Introduce the essay "Who Am I?".

II. Read to the class Eric Walker's "You owe Your Good Life to the Most Remarkable People on Earth, Your Parents and Grandparents".

III. Have the class read "Can We Survive the Fun Explosion?".

IV. Discuss values and self discovery from the readings.

V. Assign Portrait of an Artist and vocabulary from the novel.

Weeks 2 and 3

I. Vocabulary test.

II. Introduce background material of Joyce.

III. Time in class to read.

IV. Discuss Portrait of an Artist. Help the students to understand the story as it is a difficult novel and a different style than they are used to.

V. Write a theme on point of view.

Weeks 4 and 5

I. Assign The Heart is a Lonely Hunter plus vocabulary from book. Discuss Week VI.

II. Read in class "The Highest Tree".

III. Read "Can Science Prevent War?"

IV. Write a theme setting.

V. Vocabulary test on words from The Heart is a Lonely Hunter.

VI. Discuss the essay in relation to "The Highest Tree".

VII. Read the essay "The Role of the Undesirables" and discuss in relation to characters in The Heart is a Lonely Hunter.

Weeks 6 and 7

I. Using biographical material, introduce The Heart is a Lonely Hunter.

II. Discuss the characters' search for self discovery.

III. Relate the essay "The Role of the Undesirables" to Jake and the mill people.

IV. Write theme on character.

Week 8

I. Assign Invisible Man.

II. Read "A Negro Psychiatrist Explains the Negro Psyche"

III. Give time in class to read.

IV. Use this week to catch up.

Weeks 9 and 10

I. Read "The Member of the Wedding" in class. Assign parts.

II. Discuss similarities of the play to The Heart is a Lonely Hunter.

III. Write a summary theme.

Weeks 11 and 12

I. Introduce Invisible Man.

II. Discuss self discovery in relation to novel.

III. Discuss the essay on negro psyche and the invisible man.

IV. Read in class "Listen to What I'm Not Saying".

V. Write a theme on a specific problem.

SHAKESPEARE

Course Description

This course deals with an abbreviated study of Shakespeare. It is designed for those students who are interested in Shakespeare and his work, and in understanding why he is the most universally popular playwright. The course will prove an opportunity for an excursion into both the tragic and comic worlds of Shakespeare discussing such topics as the construction of the play as a dramatic form, the tragic and comic element, and the inner conflict of characters and the consequences of their actions. Five writing assignments will be required; three in the form of themes dealing with the plays read in class and two in the form of an essay on the final exam. Records and films will be a part of this course.

Four of Shakespeare's plays will be included in this study, chosen from King Lear, Othello, A Midsummer Night's Dream, Hamlet and The Merchant of Venice.

Achievement Level

Students should be reading at the 12th grade level. They should have a genuine interest in Shakespeare or the drama. The students should also be willing and able to cope with the difficult demands of Shakespearean structure and language.

Objectives

1. To offer opportunities for the student to listen to professional artists read Shakespeare's poetry and plays and also provide the students with an opportunity to see the plays or parts of plays acted out by professionals in movies
2. To acquaint the student with the construction of Shakespeare's poetry and drama
3. To help the student learn to appreciate and understand Shakespearean language
4. To make the student more sensitive to the poetry in the plays
5. To stress the comic and tragic elements of Shakespeare's plays and to enable the student to distinguish between both forms or styles
6. To point out through discussion a relationship between the ideas in Shakespeare's plays and the dilemma of modern man, discussing not only the teacher's ideas, but also those of critics
7. To help the student see Shakespeare's world as part of the microcosm around him

Chief Emphases

In addition to the increased understanding and knowledge of Shakespeare as a person and playwright, and the knowledge and understanding gained through study of his plays, the teacher should work to develop a way of introducing the relevance of the ideas in Shakespeare to the world of all men today.

Materials

Hamlet
King Lear
Othello
A Midsummer Night's Dream
The Merchant of Venice

Course Outline

Weeks 1, 2, and 3

I. Introduction to the course including The Elizabethean World and a discussion of Shakespeare - his birth, (including some facts about his life); his contributions; his dramas, sonnets, songs, long narrative poems; common Shakespearean stage devices and techniques.

A. Filmstrips: Introduction to Shakespeare
Shakespeare's Theater

B. Films: Shakespeare's Theatre Globe Playhouse
Age of Elizabeth
The Globe Theatre

II. Study King Lear

A. Discuss briefly the history of the play.

B. Read Lear and compare and contrast Lear's actions to each daughter and in turn each daughter's actions toward him.

C. Discuss the changing nature of Lear as the play progresses. Discuss Lear's madness ---- can it be traced step by step? What is it that brings about his madness?

D. Discuss the universal and rather "eternal" theme of the relations of parents and children. What other ideas are relevant to today's society?

E. Some quotations that will help to understand the theme or meaning of the play are:

1. .....How sharper than a serpent's tooth it is
to have a thankless child

2. ..... I am a man
More sinned against than sinning

3. ..... As flies to wanton boys, are we the gods;
They kill us for their sport.

4. ..... Men must endure
Their going hence, even as their coming hither;
Ripeness is all.

5. ..... The oldest hath borne most; we that are young
Shall never see so much, nor live so long.

F. Discuss the structure of the play, mentioning the double plot or double story: one plot being of Lear and his daughters, the other the story of Gloucester and his sons.

G. How can you justify King Lear being termed a tragedy? What contributes to Lear's tragedy? What is the primary cause of his tragedy? Discuss the concept of undeserved suffering presented in the play from the various points of view of the characters.

H. Writing assignment: Write a theme discussing the "eternal" theme of the relationships between parents and children. Draw examples from the play and discuss this theme in relation to man today.

Weeks 4, 5, and 6

I. Discuss the text and dramatic elements of Othello.

A. Read Othello.

B. Discuss Othello as the central character in the play and discuss his relationship to Iago. Can Othello be considered more a victim, pathetic at the end, when he is awakened from his nightmare? Can Iago's conduct in any way explain the desolation he causes before he is exposed?

C. Discuss the character of Iago: Othello. Compare and contrast the two. How does one complement the other? Discuss the dramatic change that occurs in Othello in terms of behavior and the words and images he uses to express this change.

D. Summarize the tragic action of the play. Who is the protagonist? antagonist? Why is this play termed a tragedy? Compare the tragic elements of Othello to those of King Lear. Can both men be considered tragic heroes? Explain.

E. Is there any color prejudice in the play? Do Othello's problems stem basically from his skin color? What about his marriage with Desdemona, a society lady of Venice? What questions, if any, do you feel this marriage would raise? Discuss.

F. What is the theme of the play? Discuss jealousy in love as a theme. Can this theme be discussed in relation to the world of man today? How?

G. Consider the structure of the play. Discuss the various parts of the structure and place the events of this play according to the structure.

H. Examine Othello's final address so as to consider:

1. Dramatic and psychological purpose and effect of speech.
2. Its rhythm and imagery and heroic attitudes
3. Its accuracy as a summary of what has happened
4. The evidence it provides for the nature of Othello's tragedy

I. Writing assignment: Consider the elements in _Othello_ which make it distinct from _King Lear_. How can this play be contrasted to _Lear_ as a tragic work?

J. Tape recordings: _Othello_ Part I - #412030
Othello Part II- #412031
Othello Part III- #412032

Weeks 7, 8, and 9

I. Read _A Midsummer Night's Dream_

A. Discuss the elements of Shakespeare's plays which make them comedies. What are the elements of this play which make it a comedy?

B. Discuss the triangular structure of this play. Discuss Shakespeare's technique of a play within a play. Consider the three stories which are apparent in this play: the complex love affairs of Demetrius and Lysander, Hermia and Helena; the casting, rehearsal, and performance of the comical tragedy of Pyramus and Thisbe by workingmen of Athens; and the troubles in fairyland between Oberon and Titania.

C. What are the elements of the real world and the world of fantasy in the play? How are they related to man's thinking today? To what extent must the reader use his imagination?

D. Discuss the woman scorned.

E. Discuss the social status of the characters in the play.

F. Discuss the love in this play and the pitfalls which hamper it. Have someone give a report on Venus and Adonis. Compare the Henena-Demetrius situation to that of Venus and Adonis. Can these situations be related to man today? Discuss.

G. Writing assignment: Compare the "love matches" that are made in this play. Are the matches valid? Discuss each using direct examples from the play to support your opinions.

H. Filmstrip: A Midsummer Night's Dream - #313755

Weeks 9, 10, 11, and 12

I. The Merchant of Venice

A. Consider the structure of the play examining plot, situation, character, and dialogue.

B. Study the melancholic character of Antonio. Why is he melancholic? What are the outstanding characteristics of Antonio, Shylock, Bassanio? Compare and contrast the characters of these men. What are their ensuing relationships?

C. Discuss the character of Portia. Discuss the element of mistaken identities in Shakespeare's plays. Where is this element apparent in this play? In the role of "lawyer" how does Portia treat Shylock? Does she give him the treatment that he deserves? Defend your answer.

D. Discuss the Christian and Jewish elements present. Relate them to today's world.

E. Discuss the poetic elements which are present in this play. How do they contribute to the plot of this play? How are these poems part of the action?

F. What is the major conflict? How is it resolved?

G. Discuss this comedy in relation to A Midsummer Night's Dream. Which play is written in greater depth? Which is written with greater sincerity? What contributes to the comic element of both plays?

H. This play has been said to be "a good tale admirably told but no more". (G. B. Harrison) What validity, if any, is found in this statement?

I. Writing assignment: In a well written theme, consider the triangular structure of this particular play. Which elements offer proof that this is a play which truly belongs in the comic category?

Suggested Approaches and Teaching Aids

1. Have the students prepare and read significant passages.
2. Have the students prepare to act out significant passages.
3. Have the students prepare an oral book report choosing any one of Shakespeare's plays which have not been read in class. Have them discuss several of Shakespeare's dramatic devices in the play they have chosen.
4. At any time the teacher feels it is necessary he or she should quiz the students on their reading.
5. Tests may be given after each play if the teacher feels it is necessary, or the teacher may administer one test after studying the tragic plays and then another after studying the comic plays. Refer the students to the study questions at the beginning of each play.
6. The Shakespearean play Hamlet may be substituted for A Midsummer's Night Dream. If so, it should be as involved as the mentioned studies including such items as historical background, Oedipus complex, the dramatic necessity of Fortinbras and Horatio, the character of Claudius, etc. Records and films should be provided for this play just as they are for the other plays studied.

References

Records: The Woman in Shakespeare's Plays (Folkways)
Songs from Shakespeare's Plays (Folkways)
Claire Luce Reads Venus and Adonis (Folkways)
The Sonnets read by John Gielgud (Caldmon)
A Midsummer Night's Dream performed by Paul Scofield and Eleanor Parker (Caldmon)

Tapes: Othello Parts I, II, III.

Supplementary Readings for Students:

Armour: Twisted Tales from Shakespeare (Signet)
Bradley: Shakespearean Tragedy (Fawcett)
Chute: Shakespeare of London (Dutton)
Stories of Shakespeare (Mentor)
Kettle: Shakespeare in a Changing World (International)
Spencer: Shakespeare and the Nature of Man (Macmillan)
Traverse: An Approach to Shakespeare
Webster: Shakespeare Without Tears
Van Doren: Shakespeare

Supplementary Readings for the Teacher:

Weil: Shakespeare's Romantic Comedy
MacFarland: Tragic Meanings in Shakespeare

SHAKESPEARE SEMINAR

A30
Phase 3-5

Course Description

The Shakespeare Seminar is designed for those students who are interested in the Elizabethan period and in Shakespeare's work. This course will consider Shakespeare's comic and tragic visions in As You Like It, Hamlet, Measure For Measure, and King Lear. Students will also deal with the elements of the Elizabethan theater, the construction of the plays, the conflicts involved, and the universality of Shakespeare's concepts.

Achievement Level

Students should be reading at the twelfth grade level and be willing and able to cope with the demands of Shakespeare's language and ideas. Active participation in class discussion and thoughtful papers are expected.

Objectives

1. To examine the universality, the timelessness of Shakespeare's thought
2. To compare theme, style, and form in Shakespeare's plays
3. To develop an ability to read Shakespeare's work with insight and appreciation
4. To discuss and compare professional critical assessments of the works studied
5. To read and evaluate several contemporary treatments of Shakespeare's work
6. To listen to and to see the plays acted by professional actors
7. To study Shakespeare's use of language
8. To explore through class discussion and papers individual interpretations of the plays considered
9. To note the development of the physical theater of the Elizabethan period as well as the social characteristics of that period.

Chief Emphases

In this course the teacher and students should develop an increased awareness and understanding of the Elizabethan period, Shakespeare's works, and the relevance of Shakespeare's ideas in our contemporary world.

Materials

As You Like It, Dell
Hamlet, Dell
King Lear, Dell
Measure For Measure, Dell
Rosencrantz And Guildenstern Are Dead, Grove
Twelfth Night and Your Own Thing, Dell

Course Outline

Weeks 1 and 2

I. Introduction to this course should include a quite specific treatment of the Elizabethan period.

  A. Discuss the events and the persons preceding the Elizabethans, emphasizing the long period of time between Chaucer and Shakespeare.

    1. Use the Encyclopaedia Britannica film "The Age of Elizabeth" and note the persons discussed (#216080, first film in Hamlet series).

    2. Use the series of four filmstrips dealing with the development of the theater--Encyclopaedia Britannica (several other films are noted in the SBCSC AV Catalogue, but their quality is questionable).

    3. Note carefully the features of the Greek and Liturgical theaters.

    4. Use the conjectural Globe Theater model for illustration and discussion purposes.

  B. Discuss Shakespeare the man, not only as a brilliant and prolific artist but also as a man of his age.

    1. Compare Shakespeare with his contemporaries such as Marlowe, Nashe, Kyd, and Lyly.

    2. Discuss the spirit of renaissance, exploration, and achievement so prevalent throughout the Elizabethan period.

II. Study As You Like It

  A. Discuss the pastoral tradition.

    1. Use "Passionate Shepherd" and "Nymph's Reply".

    2. Use "Lycidas".

    3. Discuss parody as related to this play.

B. Consider the characters in the play as types and foils.

    1. Jacques--melancholic

    2. Touchstone--the fool

C. Deal with the nature of comedy, especially in the Elizabethan sense.

    1. Reversals

    2. Mistaken identity

    3. Restoration of order

D. Consider Rosalind as the pivotal character.

E. Note the cruelty evident in this ostensibly lighthearted play.

F. Evaluate Jacque's "All The World's A Stage" speech and consider the ideas in modern terms.

G. Discuss the structure of the play, noting the influence of setting.

H. Assess the themes and concepts in the play, especially the many aspects of love.

I. Consider the elements that constitute the comic in this play: the range from coarse jest to sophisticated wit.

J. Examine the transparent disguise device and the "willing suspension of disbelief".

K. Complete one writing assignment dealing with the play.

Weeks 3, 4, and 5

I. Study Hamlet

A. Begin discussion by contrasting the tragic and the comic in dramatic convention.

B. Discuss tragedy specifically, including the revenge play: refer to The Spanish Tragedie and to Aristotle's Definition of tragedy.

C. Note Hamlet as the pivotal character in his many moods and modes.

D. Consider Shakespeare's use of the double family involvement.

E. Examine such themes as women, love, parents, honesty, disease, futility, madness, hypocrisy, the nature of man.

F. Evaluate the language and imagery of the play.

G. Discuss Hamlet as a hero. How is he a tragic hero?

Week 6

I. Study Rosencrantz and Guildenstern Are Dead.

A. Begin discussion by noting the existential elements in both Hamlet and Rosencrantz and Guildenstern Are Dead: alienation, fear, freedom, nothingness, existence, reason.

B. Compare Shakespeare's and Stoppard's treatment of these two "Nonentities", Rosencrantz and Guildenstern.

C. Discuss point of view carefully.

D. Examine the players and their importance in this work.

E. Write a comparative paper dealing with some element of the plays.

1. Concepts of death and life

2. The roles of the players

3. The "real"world

4. Chance and fortune

5. Destiny and direction

6. The anti-hero

7. Contemporary tragedy

8. The existential point of view

Week 7

I. Study Measure For Measure

A. Begin discussion with a consideration of hypocrisy, justice, integrity, virtue, authority.

B. Consider the magnitude of Claudio's "crime" in terms of contemporary values.

C. Discuss the difficulty of making certain decisions (examine the absolute moral standards of Isabella).

D. Evaluate the importance of the comic characters in the play, especially the ironies they provoke.

E. Consider the form of this play carefully since it is not easily categorized.

Weeks 8 and 9

I. Study Twelfth Night and Your Own Thing.

A. Compare the comic elements with those of As You Like It.

B. Discuss the "willing suspension of disbelief" in both plays comparatively.

C. Examine the malicious treatment of Malvolio.

D. Note the difficulties and relative successes in a modern adaptation of Shakespeare's play.

Weeks 10, 11 and 12

I. Study King Lear.

A. Discuss the history of the play and the divided critical opinion concerning its merits, its greatness.

B. Emphasize the pagan, primitive, savage setting and its effects upon the form and the concepts.

C. Consider the structure of the play determined by Lear's initial decision.

D. Evaluate characters and depth of character.

E. Discuss the ambivalent use of astrological influences in the play.

F. Deal carefully and specifically with the fool, and compare his function in Lear with that of Touchstone in As You Like It.

G. Evaluate the double plot of the play and compare with that of Hamlet.

H. Consider carefully the child/father relationships in Lear and compare with situations in other literature and in life.

I. Attempt to assess the play as a tragedy. What ideas are suggested about suffering? Contrast with the job theme.

Suggested Approaches and Teaching Aids

1. Depending upon when the course is taught attempt to arrange a trip to Stratford, Ontario to see Shakespeare's plays performed superlatively. Failing that, encourage the class to see any productions of the plays, professional or otherwise.

2. Encourage students to prepare and present cuttings of the plays for class discussion. This approach rarely fails to elicit response and greater understanding of the plays.

3. Early in the course each student should select one of Shakespeare's plays not included in the course study for an independent project to be presented in a mutually agreeable manner. Sonnets may also be used.

4. Emphasize throughout the course the differences and similarities between comedy and tragedy.

5. Discuss and compare carefully the role and function of the fool, not only in Shakespeare's work but in other literature as well.

6. The teacher may utilize recordings of the plays, all available in the record library, at his discretion.

7. Refer continually to other works related to the study. For example, discuss Pirandello's Six Characters in Search of an Author in comparison with Rosencrantz and Guildenstern Are Dead; listen to "What a Piece of Work is Man" from Hair.

References

Films: Hamlet, Four Parts, Encyclopaedia Britannica

Filmstrips: "The Globe Theater", Four Parts, Encyclopaedia Britannica

Records: "Ages of Man", Gielgud, Columbia
"Elizabethan England", BBC, American Heritage
"Elizabethan Everyday Life" (with filmstrip), EAV
"Elizabethan Love Poems", Spoken Arts
Hamlet, London, Caedmon
King Lear, London
"Love in Shakespeare", Spoken Arts
Measure For Measure, Caedmon
"Shakespeare's Pronunciation", University Press
"Shakespeare's Sonnets", Spoken Arts
"Songs From Shakespeare's Plays", Folkways
Twelfth Night, London
"Woman, Portraits From Shakespeare's Gallery", Folkways

Supplementary readings for students:

Armour, Twisted Tales From Shakespeare
Bradley, Shakespearean Tragedy
Chute, Shakespeare of London
Stories of Shakespeare
Kettle, Shakespeare in a Changing World
Spencer, Shakespeare and the Nature of Man
Traverse, An Approach to Shakespeare
Webster, Shakespeare Without Tears
Van Doren, Shakespeare

Supplementary readings for the teacher

Bevington, Ed., Twentieth Century Interpretations of Hamlet, Prentice-Hall
Bonheim, Ed., The King Lear Perplex
Campbell and Quinn, The Reader's Encyclopedia of Shakespeare, Crowell
Corrigan, Ed., Tragedy: Vision and Form, Chandler
Evans, Teaching Shakespeare in the High School, MacMillan
Halio, Ed., Twentieth Century Interpretations of As You Like It
Harbage, Ed., Shakespeare, The Tragedies, Prentice-Hall
Harrison, Ed., Shakespeare, The Complete Works, Oxford
Muir, Ed., Shakespeare, The Comedies, Prentice-Hall
"Shakespeare's Britain", National Geographic, May, 1964

SHAKESPEARE SEMINAR

Course Description

This seminar is designed to help the student understand why Shakespeare is the world's most universally popular playwright. Discussion will deal with inner conflicts of the characters and the consequences of their action. Background reading and the writing of critical analyses will be an essential part of the course. Recordings and films will be a part of the course.

Achievement Level

Students should be reading 12th grade level and should have a genuine interest in Shakespeare or the drama. He should be willing and able to cope with the difficult demands of the Shakespearean language.

Objectives:

1. To show students a relationship between the ideas in Shakespeare's plays and the dilemma of modern man
2. To offer opportunities for the student to listen to professional artists read Shakespearean poetry
3. To help the student see Shakespeare's world as a microcosm of the world around him
4. To offer experiences in learning to appreciate and understand Shakespearean language
5. To make the student more sensitive to the poetry of Shakespeare's dramas
6. To develop in the student those skills in reading and critical analysis needed to enjoy Shakespeare's art
7. To stress Shakespeare's plays as a source of profound insights into the nature of man and consequently into oneself

Materials

Hamlet
Macbeth
Midsummer Night's Dream
Twelfth Night
As You Like It or The Tempest
Writing Themes About Literature

Course Outline

Weeks 1, 2, and 3 The Dangers of Vaulting Ambition

Introduction to the course - Discuss Shakespeare - his significance, his contributions; drama, sonnets, songs, long narrative poems.

Study Macbeth

I. Discuss the term "vaulting ambition" as Shakespeare uses it in Macbeth.

II. Read Macbeth and compare and contrast Macbeth and Lady Macbeth in regard to their motives and attitudes as they plan to murder Duncan?

III. Discuss and compare the changing natures of the two as the play progresses. Did incident determine character or character determine incident in this play?

IV. What ideas are presented in the play regarding political power?

V. How does Macbeth's success in becoming a king affect him and Scotland?

VI. What are some concepts of good and evil, power and ambition, personal conflicts that are presented in the play?

VII. How can you justify Macbeths being called a tragic hero?

Films - The Themes of Macbeth
The Politics of Power
The Secretest Man

Weeks 4, 5, and 6 The Introspective Man

I. Discuss Hamlet as an example of a man who delays action and thinks.

II. Begin Hamlet by having students follow as the recording is played. Discuss scenes and meanings as portrayed on the record. Gieguld's Hamlet would be a good example.

III. Discuss the kind of people represented in Polonius, Rosencrantz and Guildenstern, King Claudius and Hamlet's mother, Gertrude.

IV. How do Horatio and Hamlet's philosphies differ? Why is Horatio a friend to Hamlet?

V. Define "tragic flow" and try to determine if Hamlet had one in the classical sense.

VI. Why are there evident inconsistancies in Hamlet's behavior? When is he a man of action? When is he a procrastinator? Why?

Films - Encyclopedia Britannica
Films of Hamlet

Weeks 7 and 8 Love and Its Pitfalls

Twelfth Night - Dell

I. How do love and social status conflict in this play?

II. Does Shakespeare express an attitude toward puritanism?

III. What justice was inflicted upon Malvolio and Shylock? Did each get what they deserved? Why or why not?

IV. What are the different attitudes of the characters toward love in the play, Viola, Olivia, Orsina, Antonio, Sebastian, and the priest?

V. Can the house of Olivia be representative of Merry England? How?

VI. Why is Sir Toby most alien to Malvolio?

VII. Why does Shakespeare use the two for contrast?

VIII. What is the justice of love in the play? Why can not Malvolio receive this justice?

IX. What makes a man false according to the play?

X. How is farce used as part of the comedy in the play?

XI. How is "love at first sight" treated in the play?

Weeks 9 and 10 Love and Its Pitfalls

Midsummer Nights Dream

Read A Midsummer Nights Dream and discuss the woman scorned (Helena and Demetrius)

Have some reports given on Venus and Adonis and compare the Helena and Demetrius situation to that of Venus and Adonis.

Discuss the social statuses of characters in the play.

Assign a composition comparing the love problems of Romeo and Juliet to those of Helena and Demetrius.

What are the elements of this play that make it a comedy?

What are the elements of the real world and the world of fantasy in the play?

How are they related to man's thinking today?

If time permits study sonnets; 18, 29, 30, 73, 104, 106, 116, 130.

Weeks 11 and 12 Review and Students' Choice play.

Films

The England of Elizabeth (International)
Macbeth: The Politics of Power EBF
Macbeth: The Themes of Macbeth EBF
Macbeth: The Secretest Man EBF
Hamlet: The Age of Elizabeth EBF
Hamlet: What Happens in Hamlet EBF
Hamlet: The Poisoned Kingdom EBF
Hamlet: The Readiness is All EBF

Records

The Woman in Shakespeare's Plays (Folkways)
Songs from Shakespeare's Plays (Folkways)
Claire Luce Reads Venus and Adonis (Folkways)
The Sonnets read by John Gielgud (Caldmon)
A Midsummer Night's Dream, performed by Paul Scofield and Eleanor Parker (Caldman)
Hamlet - Gielgud or Burton (Columbia)
Macbeth, performed by the Old Vic Company (RCA Victor)

Supplementary Reading

Armour: Twisted Tales from Shakespeare (Signet)
Bradley: Shakespearean Tragedy (Fawcett)
Chute: Shakespeare of London (Dutton)
Stories of Shakespeare (Mentor)
Grebanier: The Heart of Hamlet
Kettle: Shakespeare in a Changing World (International)
Knight: Wheel of Fire
Spencer: Shakespeare and the Nature of Man (Macmillan)
Traversi: An Approach to Shakespeare
Webster: Shakespeare Without Tears
Van Doren: Shakespeare
Wilson: What Happens in Hamlet

SHAKESPEARE SEMINAR

A30
Phase 4-5

Course Description

The Shakespearean Seminar is designed for those students who are interested in Shakespeare's more famous, serious plays. Dramatic form, the language of poetic imagery, and the interplay of characters will be studied.

Achievement Level

Students should be juniors or seniors, reading at the 12th grade level, who are sincerely interested in making Shakespeare an integral part of their school experience.

Objectives

1. To let the students see that Shakespeare is as "modern" and as "relevant" as tomorrow's newspaper
2. To let the students hear the music of Shakespeare's words and to see what Shakespeare saw

Chief Emphases

Relate Shakespeare's world to our world and make the students see that dates on a calendar are insignificant when compared to the universality of ideas.

Materials

Hamlet
King Lear
Othello
Merchant of Venice

Films and records and filmstrips

Course Outline

Week 1

I. Present background of Elizabethan world and Shakespeare's milieu.

II. Show the following films from the SBCSC film library:

"Age of Elizabeth"
"William Shakespeare"
"The Globe Theatre"

III. Discuss some common Shakespearean stage devices and techniques.

Weeks 2, 3 and 4

I. Present brief historical introduction.

II. Have the class start reading Hamlet, preferably aloud, with individuals taking the parts.

III. Individual students will be asked to present oral and/or written reports on such special topics as the "Oedipus Complex in Hamlet", the dramatic necessity of Horatio and Fortinbras, or the character of Claudius.

IV. The class will be given the opportunity to listen to such actors as Olivier, Gielgud, and Redgrave "doing" Hamlet on records.

Weeks 5 and 6

I. Present brief historical background: Merchant of Venice.

II. Have the class read the play, but without taking time to do it aloud, as with Hamlet.

III. Have individual reports or perhaps a panel discussion, on the general subject of Prejudice, with particular emphasis on anti-Semitism in our society today.

Weeks 7, 8 and 9

I. Present background for the play: King Lear

II. Have the class read the play - aloud, if time allows.

III. This play might be used to arouse discussion in the so-called "generation gap" and the problem which most teenagers face: getting along with parents.

Weeks 10 and 11

I. Present background for the play: Othello

II. Have the class read the play as quickly as possible.

III. Discuss the Iagos of this world and the role of jealousy in human life.

Week 12

I. Allow this final week to bring together all the plays studied to compare and/or contrast them, and to tie up any loose ends.

Suggested Approaches and Teaching Aids

At any convenient time throughout the course the teacher may find it very helpful to have selected students "act out" various scenes from the plays. Some classes are quite good at this - some are not; the teacher will have to be flexible here.

SHAKESPEAREAN SURVEY

A30
Phase 4-5

Course Description

This course is designed as a study of William Shakespeare--the man--and his writings. All three types of drama: comedy, tragedy, and history, will be included. A unique comparison of problems akin to our contemporary period will be applied to the plays in their original setting.

Achievement Level

Students should be reading on the upper division level, and should have a genuine interest in Shakespeare or the drama. The students should also be willing and able to cope with the difficult demands of the Shakespearean structure and language.

Objectives

1. To acquaint the student with the construction of Shakespeare's drama and poetry
2. To point out relationships between the ideas in Shakespeare's plays and the problems and situations faced by contemporary man
3. To familiarize the student with the historical and social setting of Shakespeare's world
4. To help the student learn to appreciate and understand Shakespearean language
5. To point out the varying directions of the dramatist's thoughts
6. To create involvement through personal presentation of parts of the plays

Chief Emphases

In addition to the increases in understanding and knowledge of Shakespeare as a person and playwright, and the knowledge and understanding gained through the study of his plays, the teacher should work to develop a way of introducing the relevance of the ideas in Shakespeare to the world today.

Materials

The Merchant of Venice-Washington Square Press
The Taming of the Shrew-Washington Square Press
Henry IV, Part I and Henry IV, Part 2--Washington Square Press

The Tragedy of Romeo and Juliet
The Tragedy of King Lear--Washington Square Press
Four English Biographies--Harcourt and Brace
Shakespeare: The Comedies--Spectrum, Prentice-Hall
Shakespeare: The Tragedies--Spectrum, Prentice-Hall
Shakespeare: Our Contemporary--Anchor

Course Outline

Week 1

I. Background to Shakespeare's life and times given. Use slides.

II. Assign the biography, Shakespeare of London, by Marchette Chute to be read outside of class.

III. Give background to the works and techniques; including play types, style, sources, themes, periods in career, etc.

Week 2

I. Assign the reading of The Tragedy of Romeo and Juliet.

   A. Read play completely before discussion.

   B. Note the poetry in the play as it is read.

II. Explain tragic format and the early tragedies.

III. Give writing assignment on the great importance of chance in play.

Week 3

I. Assign reading of criticism of the play Romeo and Juliet.

II. Discuss the play after students have been encouraged to re-read key scenes.

III. Administer test over Romeo and Juliet.

   A. Play should have some character identification.

   B. Sentence answer identification questions from the play will be used.

Week 4

I. Begin The Merchant of Venice.

   A. Explain the comedy form for Shakespeare.

  - B. Make short writing assignments to be completed after reading of important scenes.

- II. Make assignments for group presentations.
  - A. Choose from among a selected group of plays.
  - B. Read the play and any relevant criticism available.
  - C. Work with others reading the play to prepare a panel report and a scene for presentation before the class.
- III. Begin the discussion of The Merchant of Venice after students have read the play in its entirety.

Week 5

- I. Finish discussion of Merchant of Venice .
- II. Read and discuss the available criticism.
- III. Administer a test over The Merchant of Venice.
  - A. Try another format for the test to see which has worked better.
  - B. Include important quotes in the test.
- IV. Discuss the biography, about the first one-third.

Week 6

- I. Read The Taming of the Shrew
- II. Write a theme on topic of the student's choice for The Taming of the Shrew.
- III. Administer the mid-term examination.
  - A. Include the three plays assigned so far.
  - B. Include background information on works and techniques.
  - C. Include a few relevant facts from the author's life.

Week 7

- I. Work on group presentations.
- II. Assign the reading of Henry IV, Part 1.
- III. Assign the reading of Henry IV, Part 2 for extra credit.
- IV. Explain the history plays briefly.

Week 8

I. Have group presentations.

   A. Discuss the group presentations and the plays involved.

   B. Collect the material prepared for the panel part of the presentation.

II. Begin the discussion of the Henry, IV plays.

   A. Give quizzes to check reading and comprehension.

   B. Emphasize the figures of Falstaff and Prince Hal-Henry.

Week 9

I. Finish the discussion of the Henry plays

II. Have students do an in-class theme on one of the main characters.

III. Present some critical comments to the class.

Week 10

I. Discuss the biography; students should be finished by this point.

II. Assign The Tragedy of King Lear.

   A. Give explanation of play before students begin the reading.

   B. Give points of emphasis to be noted during the reading.

   C. Assign short writing assignments to be done throughout the reading.

III. Encourage the students to discuss any problems in interpretation with other students or with the teacher.

IV. Begin the discussion of The Tragedy of King Lear.

   A. Begin with plot discussion.

   B. Bring in writing assignments for the discussions.

Week 11

I. Read the critical material available on The Tragedy of King Lear.

II. Continue the discussion of the play using the criticism as a point for departure on discussing theme, motivation, second plot, etc.

III. Explain and point out the later tragedy form and approach. (Make reference to Romeo and Juliet for comparison.

IV. Give final assignment of either a test or a theme.

Week 12

I. Allow carry-over time.

II. Discuss the sonnets and format and theme.

III. Have concluding discussions; an after-view is helpful in such a course.

IV. Give final test or writing assignment over the bulk of the material.

Suggested Approaches and Teaching Aids

1. Use background information wherever necessary, but concentrate mainly on the plays.

2. Make use of audio-visual materials as they seem to fit in. Records are generally available and should be used for about one-third of the plays. This doesn't mean that the students should have to listen to the whole play on record. Use parts of the records for key scenes; make the records available for the students to use on a personal or group basis.

3. Do some reading in the classroom, but not a large amount.

4. Make a constant effort to tie the plays and their characters and themes into the modern world.

5. Encourage, or at least allow, open use of companion notes for the plays.

THE SHORT STORY

A35
Phase 3-5

Course Description

This course deals with the short story as a literary form. It is divided into four units; the first emphasizing plot, setting, and character; the second emphasizing content in American Negro Short stories. An in-depth analysis of the short story comprises the third unit; the fourth stresses the means by which to judge the artistic worth of a short story--the single impression. Several texts will be used including Adventures in World Literature, The Short Story Reader, and American Negro Short Stories. Five writing experiences will be required, each assignment emphasizing critical analysis and personal reactions to specific stories.

Achievement Level

The student should be reading at or above the eleventh grade reading level. He should have an interest in studying this particular genre of literature in depth and should be willing to read extensively in this area.

Objectives

1. To introduce the student to the distinctive qualities of a short story in contrast to other genre of literature
2. To learn to analyze a short story in depth
3. To appreciate that short stories represent a countless variety of possible single impressions
4. To find a direct relationship between literature and life

Chief Emphases

The chief goal in this course is to acquaint the student with the techniques and elements of a short story in order to enable him to measure the artistic worth of a story and to develop his own literary judgment.

Materials

Clark, American Negro Short Stories
Inglis, Adventures in World Literature
Kimball, The Short Story Reader
Turner, Black American Literature-Fiction

Course Outline (12 weeks)

Weeks 1 and 2

The Short Story Reader

"Reading for Fun Only"
"Something To Do" activities

Weeks 3 and 4

The Short Story Reader

"Reading for Fun Plus"
"Something To Do" activities

Theme I

Weeks 5 and 6

Black American Literary-Fiction and/or American Negro Short Stories

Theme II

Weeks 7, 8, 9, and 10

Adventures in World Literature

French:	Merimee, "Mateo Falcone" Daudet, "The Siege of Berlin" DeMaupassant, "The Piece of String" Zola, "The Attack on the Mill" France, "Crainquebille, or the Majesty of Justice"
Spanish:	Alarcon, "The Gypsy's Prophecy"
Italian:	Pirandello, "The Jar"
Russian:	Turgenev, "Biryuk" Dostoevsky, "The Thief" Chekov, "The Slanderer" Gorki, "In the Steppe" Bunin, "The Bride" Andreyev, "The Little Angel"

Theme III

Weeks 11 and 12

The Short Story Reader, Part II

Write a short story (optional) or Theme IV

Suggested Approaches and Teaching Aids

1. In using The Short Story Reader, Sections "Reading for Fun Only" and "Reading for Fun Plus", selections should be chosen that will appeal to the particular class. However, the over-all plan of the book is developmental (the first two sections introduce the various elements and techniques of the short story), so the selection of stories must be dictated somewhat by this plan.

2. In The Short Story Reader, writing, speaking and observing suggestions are given at the end of each short story under the heading "Something To Do". In the first four-week period at least four of these activities should be assigned.

3. In using Black American Literature-Fiction, the teacher again should select the stories that seem most suitable for his class. The elements and techniques of the short story studied in the first four weeks are to be considered but the emphasis should be on content, rather than technique.

4. If both Negro fiction texts are used, it is interesting to divide the class, giving each half a different book. Discussions can be conducted within each group or members from each group may present their story--not only the plot, but an analysis of the various elements and techniques of the short story studied thus far--to the class as a whole.

5. At the completion of The Black American Literature-Fiction section, a carefully, well-planned theme should be written on "What major theme emerged from the reading of these stories", (black pride, black heritage, injustice, prejudice, the black is just like any other man, etc.).

6. In weeks 7-10 the short stories should be read as insights into other cultures. Students may be asked to do extra-credit oral reports on a country's literary trends, on an author, or on major cultural themes represented in these stories.

7. In weeks 7-10 a short story study sheet should be given to the students to aid in in-depth study of the short stories. Such a study sheet should contain a discussion of short story characteristics, analyses of title, type, tone, setting, character, conflict, climax, point of view, style and theme. Some of this material will overlap elements studied in the first four weeks but should now be easily comprehensible to the students, thus allowing them to concentrate on new concepts and to discuss the stories on a more sophisticated level.

8. Students should be required to keep organized notes on some of the short stories read in weeks 7-10; the notes should follow the study sheet exactly. The teacher may decide that these notes should be kept in the form of a notebook which he will collect and grade. The number of stories to be outlined should be considered carefully so the students will not feel that they are just doing busy work but rather that they are employing valuable outlining and note-taking skills.

9. A theme should be written toward the end of weeks 7-10 in which the students are required to analyze in depth a short story that has not been discussed in class.

10. Short stories read from The Short Story Reader, Part II, should provide a means for students to test the artistic worth of a story. This means, primarily, the single impression. At this stage students will be expected not only to analyze the stories according to all methods previously presented but also to discuss the stories on this new level of interpretation.

11. Many more stories are available for weeks 11-12 than can possibly be covered. The teacher, again, should choose those most suitable for his particular class. He may also wish to have groups of students read and discuss different stories rather than having all read the same one.

12. The writing of the short story at the end of the course must be an individual teacher decision, strongly dependent on the capabilities of the class. If all students would like to attempt the assignment, they should be encouraged to do so; if only some seem interested, the teacher could make this an extra-credit assignment allowing the rest of the class to write a less ambitious theme.

13. The major problem in teaching a genre course is variety of presentation. The teacher must be constantly looking for new ways to present and discuss the materials. One suggestion--from the students--is small group discussions over a class-assigned story. After these discussions are completed, a reporter should be chosen to present or debate his groups' feelings and ideas on the story. The students felt this approach not only added variety but also encouraged participation on the part of the shyer students.

14. Another possiblity for variety of presentation, particularly in weeks 7-10 when the students are working with the study sheet, is to assign three or four members of the class as discussion leaders for a particular story. The teacher must be sure, however, that each group has enough time to prepare so that the discussions are truly that and not just question and answer sessions.

SHORT STORY STUDY SHEET

Analyze short stories according to the following elements.

I. TITLE What is the significance of the title in relation to the story? Is it a title of irony? Does it sum up the main events? Does it state the theme?

II. TYPE Give your reasons for classifying the story as one of (a) plot, (b) setting or local color, (c) tone or atmosphere, (d) character, (e) theme. Are there any other classifications?

III. SETTING What is the (a) visible background, (b) time of day, (c) climate, (d) historical period? Is the setting of the story important or not? Is there unity of time and place, or does the story change from time to time and from place to place?

IV. CHARACTERS Analyze the characters according to (a) name, (b) appearance, (c) emotional reaction, (d) attitude toward life, standards of right and wrong, (e) others' attitude toward them for choices they make. Do they smack of reality? Are they believable? Do the major characters change in any way from the beginning to the end of the story?

V. PLOT What is the main problem the protagonist faces? Does he succeed or fail? What is the source of the conflict in the story? (a) internal--desires within, (b) external--between characters of character and enviornment? Where is the turning point (climax) in the story? (Here the conflict is most intense and the outcome inevitable.) Who or what are the opposing forces? Is there adequate suspense and tension in the story?

VI. STYLE What passages demonstrate the author's ability to draw sharp characterizations? What passages show that he has an ear for dialogue? A dramatic sense? A talent for imagery--that is, description or the creation of mood and tone? Does the author ever use symbols? Foreshadowing? Repetition? Other literary devices such as irony, dialect, etc.?

VII. POINT OF VIEW

(a) 1st person central--central character tells the story in his own words

(b) 1st. person peripheral--a noncentral character tells the story

(c) 3rd. person limited--refers to all characters in 3rd person but only describes what can be seen, heard, or thought by a single character

(d) 3rd. person omniscient--refers to each character in the 3rd. person and may describe what several characters see, hear or think as well as events at which no character is present

(e) stream of consciousness-a story which is told by recording the current of thought passing through the mind of a character

VIII. THEME What general truth does the author seem to be stating about human nature? What is the theme of the story? Is it important or merely incidental?

SOUND AND SENSE

A67
Phase 3-5

Course Description

Sound and Sense is an introduction to poetry. In structure the course will follow closely Perrine's text.

Achievement Level

Students should have the ability to see abstract relationships and be willing to allow an author to mean more than or something other than what he says.

Objectives

1. To make students aware of figurative language and its effectiveness
2. To make students aware of the sounds of poetry--the rhythm, rime, alliteration, etc. -- and the effects produced by these sound devices
3. To help students make judgments about what is bad, good, and great poetry, and to appreciate the good and the great

Chief Emphases

The chief emphasis of this course is to teach the component parts of poetry so that students can fully appreciate the literature, prose and poetry, that they read.

Materials

Perrine, Sound and Sense
Chapman (ed.), Black Voices
Williams (ed.) A Pocket Book of Modern Verse
Niebling (ed.), A Journey of Poems
Adoff (ed.), I Am The Darker Brother

Course Outline

Weeks 1 and 2

I. Using the first chapter of the text, Sound and Sense, students will discuss the nature of poetry, its concern with experience and the dimensions it adds to language.

II. The second chapter of the text deals with suggestions for reading poetry. Emphasis will be placed on using reference materials (dictionary, Bible, book of mythology) in getting the meaning of poetry.

Weeks 3, 4, and 5

I. Read and thoroughly discuss chapters 3-8 in the text on denotation, connotation, imagery, metaphor, personification, metonymy, symbol, allegory, paradox, overstatement, understatement, irony and allusion.

II. Pull in selected poems from the supplementary texts to show examples of various literary devices.

Weeks 6 and 7

I. Read and discuss chapters 9-14 in the text. These chapters deal with tone, alliteration, assonance, consonance, rime, refrain, rhythm, meter, onomatopoeia, and pattern.

II. Material will continue to be drawn from supplementary texts to illustrate points made in the text.

Weeks 8 and 9

I. Read and thoroughly discuss chapters 15 and 16 in the text to learn to make judgments about bad and good and great poetry.

II. Assign project and take the class to the library for research.

   A. Analyze one poet by these methods:

      1. Biographical information

      2. Critical analysis--what other writers have said about the poet

      3. Investigation of at least 100 lines of a poet's work if from one poem, or three separate poems

   B. Present this analysis to the class

   C. Turn in revised written analysis following oral presentation

Weeks 10, 11, and 12

I. Some of this time may be used for work on the project.

II. Enough time should be set aside for students to present these reports to the class and for them to be discussed.

III. Students may want to spend some time for free reading of poetry.

References

Bartlett's Familiar Quotations
Hamilton, Mythology
The Bible
The Complete Works of William Shakespeare

SPORTS SPECIAL

A74
Phase 1-2

Course Description

Sports play an exciting part in our society. In this course, the student will read about and discuss short stories, novels, poems, and non-fictional accounts of various sports and of those who take part in them. The materials will involve three groups of athletes: contemporary athletes, such as Lew Alcindor, Jerry Kramer, and Althea Gibson; old timers, such as Babe Ruth and Archie Moore; and fictional athletes. Short talks involving such items as current sports figures and contests will be included as well as short writing assignments concerning the reading.

Achievement Level

The student should be interested in athletes and sports and should be reading below the tenth grade level. He may also have difficulty in oral work and written assignments but has the desire to improve in these areas.

Objectives

1. To improve the reading, writing, and speaking skills of the students through their interest in sports

2. To emphasize the similarities between sports and life

3. To show the contributions sports have made in our culture

Chief Emphases

Getting the student to improve his writing, reading, and speaking skills are the main emphasis in this course. Also, the course should increase the students' understanding and appreciation of sports.

Materials

Fitzgerald, In Orbit
Lavin, Action
Lombardi, Run to Daylight
Pooley, Vanguard
Smiley, Who Am I?
Yastrzemski, Yaz

Films (Available from the South Bend Public Library)

Paddle and Portage
Ski Time in Japan
Tokyo Olympiad
Wonderful World of Wheels

Course Outline

Week 1 - Introduction and Training

"Tips for the Unnatural Athlete"	In Orbit	p. 220
"The Great Stealer Tells Some Secrets"	In Orbit	p. 224
"Fifty-Yard Dash"	Who Am I?	p. 39
"Athletes"	Vanguard	p. 197
"To an Athlete Dying Young"	Action	p. 182

Paragraph - "My favorite sport and why it is my favorite".

Weeks 2, 3, 4, and 5 - Football

"Preliminary Skirmishes"	Action	p. 19
"On the Bench"	Action	p. 26
"I'm Coming Back, I Want It Again"	Action	p. 35
"The Eighty-Yard Run"	Action	p. 45
"A Muddle in the Huddle"	In Orbit	p. 237
"Only Way to Win"	Vanguard	p. 142

Run to Daylight! (A coach's view of football)

Paragraphs 2 and 3 - based on the reading

Oral Report - concerning a player, team, or some other aspect of football.

Weeks 6, 7, and 8 - Baseball

I. Old Timers

"Yankee Stadium: House That Ruth Built"	Vanguard	p. 158
"His Majesty the King"	Action	p. 57

II. Contemporary Players

"It's a Long Way to 714"	Action	p. 47

Yaz

Weeks 9, 10, 11, and 12 - Other sports. The teacher may choose from the following sports.

I. Basketball

1.	"Lew Alcindor"	Action	p. 1
2.	"How Goliath, Typecast to Lose, Finally Didn't"	Action	p. 7
3.	"Foul Shot"	Action	p. 17

II. Boxing

1. "Carpenter Was Too Eager When Victory Seemed Near"	Action	p. 67
2. "A Champion Proves His Greatness"	Action	p. 72
3. "Who Do You Think You Are - Dempsey"	Action	p. 79
4. "How Cocteau Managed A Champion"	Action	p. 93

III. Bullfighting

1. "One Sunday in Mexico:	Action	p. 155
2. "Bullfighting"	Action	p. 159
3. "The Horn Wound and Death"	Action	p. 160

IV. Golf

1. "Farewell to the Babe"	Action	p. 123
2. "Seaside Golf"	Action	p. 129

V. Hockey and Ice Skating

1. "An Innocent at Ringside"	Action	p. 131
2. "Carol Heiss"	Vanguard	p. 176

VI. Racing

1. "Indianapolis 500"	Action	p. 135
2. "Automobile Racing"	Action	p. 138
3. "From Sea to Shining Sea"	Action	p. 179

VII. Tennis

1. "Pioneer in Short White Pants"	Action	p. 113
2. "Thoughts of a Champion"	Action	p. 120
3. "I Always Wanted to Be Somebody"	Who Am I?	p. 50

VIII. Track

1. "The Wrong Game"	In Orbit	p. 215
2. "The Comeback Guy"	In Orbit	p. 228
3. "To James"	Vanguard	p. 157
4. "The First Four Minutes"	Action	p. 105

Paragraphs 6 and 7
Optional Oral Book Reports

Suggested Approaches and Teaching Aids

1. The units on football and baseball may be used in reverse order if the teacher wishes.

2. Before assigning a paragraph, the teacher should review the skills necessary in writing a paragraph.

3. The oral reports may be short. Material may be obtained from the newspaper and sports magazines.

4. All of the reading should be done in class.

5. A teacher's guide for Action is quite helpful in making out lesson plans for the selections in that book.

6. The following films from the South Bend Community Corporation's Audio Visual Center may be used: Dashes, Hurdles, and Relays (193012); Distance Races (191049); The Sporting World (193144); and Understanding Basketball (191144).

7. Guest speakers, such as the sports' editor of the local newspaper, will add insight into various sports events and athletes.

STRUGGLE FOR JUSTICE

A38
Phase 3-4

Course Description

Man has constantly tried to achieve what he feels is just for his fellow man and for himself, but he has been hindered frequently by the unjust acts of others. These acts have often been caused by class, racial, and religious differences. In this course the student will read and discuss works which concern man's efforts to attain justice in an often unjust world. The works, such as Bernard Malamud's The Fixer or Richard Wright's Black Boy, will represent such diverse groups as the Jew, the Negroe, the common worker, and clergyman. In this course the student will be required to read extensively, and he will be expected to write five themes covering the subject matter and at least one book report.

Achievement Level

The student should be reading at approximately the tenth or eleventh grade level. He should be interested in man's struggle for justice and should be willing to do extensive reading in this area.

Objectives:

1. To gain a better understanding of man's fight for justice
2. To develop a more humane outlook toward all people
3. To encourage an interest in current problems of achieving justice

Chief Emphases

The course will emphasize reading materials concerning the various forms of injustices which have occurred and are still plaguing man. Through class discussions of these materials, he will be helped to see these injustices and wherever possible be able to better understand current social conditions which have resulted in our world problems.

Materials

Hauptmann, The Weavers
Malamud, The Fixer
Winston, Thomas Becket
Miller, The Crucible
Lee, To Kill a Mockingbird
Wouk, "The Caine Mutiny Court Martial" in Contemporary American Drama
Malcolm X, Autobiography of Malcolm X
Brooks, The Outnumbered
Wright, Black Boy
Cook, The World Through Literature

Records

Becket -- Dialogue D541:1
Anne Frank: Diary of a Young Girl F8511:1
Sidney Poitier in the Poetry of the Negro Si 14:1

Films

I Have A Dream
Poland
With Liberty and Justice for All
Israel: Story of the Jewish People

Course Outline

Weeks 1 and 2

I. The emphasis will be upon ethnic-religious injustice.

II. The class will read and discuss The Fixer.

III. Individual reports will be assigned, theme 1, on such topics as the Jews in America, the American Indian, the Japanese American, the Mexican American, and the Chinese American. The theme is due at the end of week 2.

IV. In addition to panel discussions, current newspaper articles may be used to dramatize this sort of injustice.

Weeks 3 and 4

I. The emphasis will be upon socio-economic injustice.

II. The class will read The Weavers.

III. In this study the characters are types caught in irresistible forces of the social and industrial system under which they live. The dramatic incidents are a microcosm of the much wider industrial revolution, with the unemployment caused in part by the introduction of power looms.

IV. Every effort should be made to make the students aware that this problem is still very much with us in the affluent 70's.

Weeks 5 and 6

I. During this period the emphasis will be placed on religious injustice.

II. The class will read Thomas Becket and The Crucible.

III. In both cases church problems will be stressed so that students will recognize the malpractices that result when religious groups have lost perspective. Church-state relationships will be observed from their most poignant positions.

IV. Theme 2 will be assigned at this time and will be due at the beginning of the seventh week.

Weeks 7 and 8

I. The emphasis will be upon civil injustice.

II. Students will be expected to distinguish the problems that arise in a hypocritical southern community. They will be shown two common injustices, racial and social. Both forms of prejudice are still with us, but the disguise is more refined and covertly practiced.

III. Theme 3 will be assigned at this time and will be due at the beginning of the ninth week.

IV. The novel used will be To Kill a Mockingbird.

Weeks 9 and 10

I. During this segment of the course the emphasis will be upon racial injustice.

II. The class will read Malcolm X.

III. Students will be given ample opportunities to discuss relevant topics concerning the police, racial relationships and conversions to more fruitful harmonious relations between the races.

IV. Theme 4 will be assigned at this time, but it will be oral rather than written. It will be due during the eleventh week, and it should be contemporary in nature.

Weeks 11 and 12

I. The emphasis during the eleventh week will be on military injustice.

II. The class will read the "Caine Mutiny Court Martial".

III. The current relevance of this case should be obvious, and the same should be deployed so that all will understand the differences in civil and military justice.

ALTERNATE COURSE OUTLINE

Weeks 1, 2, 3 and 4

I. The Struggle for Religious Freedom

A. Jewish

The Fixer
"Angel Levine"pp. 58-70 The Outnumbered
"The Jewish Cemetery at Newport" pp. 71-73 The Outnumbered

Theme 1

B. Roman Catholic

Becket

Theme 2

Week 5

I. The Struggles of Ethnic Groups

"Land of Room Enough" pp. 74-90, The Outnumbered
"The Shimerdas" pp. 11-25, The Outnumbered
"O'Halloran's Luck" pp. 26-42, The Outnumbered
"Panic" pp. 43-57 The Outnumbered
"Seventy Thousand Assyrians" pp. 91-101, The Outnumbered

Book Report 1

Weeks 6, 7, 8 and 9

I. The Struggle for Racial Justice

A. Negro

Black Boy
"Shock" pp. 121-129, The Outnumbered
"The Cheerleaders" pp. 130-138, The Outnumbered
"My Dungeon Shook" pp. 139-143, The Outnumbered
"Fate" pp. 144-156, The Outnumbered
"Let America Be America Again" p. 157 The Outnumbered
American Negro Short Stories
American Negro Poetry

Theme 3

B. Indian

"Indian Burying Ground" The Outnumbered
"Scars of Honor" pp. 104-121

Weeks 10, 11 and 12

I. The Struggle for Social Justice

The Weavers
"The Weavers" p. 524 Adventures in World Literature
"Una Muchachita" p. 208 World Through Literature
"The Sentry" p. 324
"La Fajina" p. 234
"Rat Trap" p. 163
"God Sees the Truth But Waits" p. 357

Theme 4
Book Report 2

Suggested Approaches and Teaching Aids for Both Course Outlines:

1. The themes should relate to the course material: for instance, theme 1 could be written on "How the Jew Is Sterotyped in Contrast to How the Fixer Appears to You".

2. In discussing religious justice, the teacher might read selections from Bernadette Devlin's The Price of My Soul. The student could read this and report on it if the former suggestion is not used.

3. The book reports should be related to the material in the course. They might serve as the basis for an oral report or a panel discussion.

4. The two books American Negro Short Stories and American Negro Poetry could be read and reported on individually by the students.

5. To make the course more current the student could be required to bring in articles dealing with any form of a struggle for justice. He might also write a reaction to each article.

6. To show the Polish struggle for justice, the teacher may use Polish Writing Today, edited by Celina Wieniewska. This book may be used in the unit about ethnic groups as well as in the units on religious justice and social justice. If classroom sets are not available, the teacher may read some of the selections to the students.

STRUGGLE FOR JUSTICE

A38
Phase 4-5

Course Description

One of the things that most young people have to face as they become young adults is that, so often, there "ain't no justice". Justice seems to be such an obvious thing, yet students become increasingly aware how frequently justice miscarries. This course will examine some of the facets of justice, as demonstrated in literary works treating of social, civil, religious, economic, and racial justice.

Achievement Level

Students should be reading at the junior and senior year of high school level. They will be expected to have the interest and desire to explore different points of view and particularly, to suspend judgment until all the evidence is in.

Objectives

1. To make the students aware that the phrase - "equal justice for all" - is more than just four words
2. To make clear that injustice takes many forms - some very subtle
3. To emphasize that the struggle for justice is never ending and that every one of us is totally engaged.

Materials

Brown, Manchild in the Promised Land
Lee, To Kill a Mockingbird
Malamud, The Fixer
Malcolm X, Autobiography of Malcolm X
Steinbeck, The Grapes of Wrath
Wouk, The Caine Mutiny Court Martial

Course Outline

Weeks 1 and 2

I. The emphasis will be upon ethnic-religious injustice.

II. The class will read and discuss The Fixer.

III. Individual reports can be given on such topics as the Jews in America, the American Indian, the Japanese American, the Mexican American, and the Chinese American.

IV. In addition to panel discussions, current newspaper articles may be used to dramatize this sort of injustice.

Weeks 3 and 4

I. The emphasis will be upon economic-social injustice.

II. The class will read The Grapes of Wrath.

III. Student reports may spark discussions concerning the Great Depression, economic exploitation, and the role of government in times of widespread deprivation.

IV. Every effort should be made to make the students aware that this problem is still very much with us in the affluent 70's.

Weeks 5 and 6

I. The emphasis will be upon civil injustice.

II. The class will read The Caine Mutiny Court Martial and To Kill a Mockingbird.

III. The discussion of justice in the civil and criminal courts can lead easily to a consideration of Sirhan Sirhan and similar up to date cases.

Weeks 7, 8, 9, 10, 11 and 12

I. The emphasis will be upon racial injustice.

II. The class will read the Autobiography of Malcolm X and Manchild in the Promised Land.

III. Students will be encouraged to discuss and to write papers on contemporary aspects of racial injustice in school, community, state, and nation.

IV. Fruitful and relevant discussions may be centered about such topics as the Black Panther Movement, the decisions of the Supreme Court, the role of the police, etc.

V. During this last half of the course, a book report or outside paper will be required -- either oral or written, depending upon the time available.

THE TWENTIETH CENTURY AMERICAN NOVEL

A34
Phase 4-5

Course Description

This course deals with the American's dream of success, his prejudices, his disillusionments, and his views on religion and morality. To see how the novel develops from 1920-1960, such novels as To Kill A Mockingbird, The Great Gatsby, Of Mice and Men, Native Son, The Old Man and The Sea, The Bear, and Franny and Zooey will be read and discussed. How this literature changes from the romanticism of the previous age to the realism and naturalism of today will also be examined. Five writing assignments will be required, each assignment emphasizing critical analyses and personal reactions to the novels.

Achievement Level

The student should be reading at the 11th grade level or above. He should be able to analyze literature and should be willing to read extensively in American literature.

Objectives

1. To present American literature as a reflection of American life
2. To stress the worth and dignity of the individual
3. To make the student more sensitive to the sufferings of others and to the injustices wrought by bigotry and selfishness
4. To help the student discover those values which give meaning to his existence
5. To develop the ability to analyze literature and to appreciate our American literary heritage

Chief Emphases

The course materials will be organized around themes which play an important role in modern American life. These concepts will include the search for the American dream, prejudice, disillusionment, and the religion and morality. Formal aspects of literature which contribute to an understanding of the work under discussion will also be considered.

Materials

Faulkner The Bear
Fitzgerald The Great Gatsby
Hemingway The Old Man and the Sea
Lee To Kill A Mockingbird
Salinger Franny and Zooey
Steinbeck Of Mice and Men
Wright Native Son

Films:

The Novel - AV Center
The Jazz Age, Part I - AV Center
The Jazz Age, Part II - AV Center

Tape:

Turner, Darwin. "*Native Son* and the Outsider"
Everett, Edwards, Inc., 133 South Pecan Avenue,
DeLand, Florida 32720

Filmstrips:

Gatsby: *The Great American Myth* *Scott Fitzgerald*	Thomas S. Klise Co. P.O. Box 3418 Peoria, Ill. 61614
John Steinbeck (#707) *Steinbeck's America* (#713)	Educational Dimension Corp. Box 146 Great Neck, N.Y. 11023
Ernest Hemingway, Part I *Ernest Hemingway*, Part II	Educational Dimensions Corp. Box 146 Great Neck, N.Y. 11023
Ernest Hemingway, The Man, Part I *Ernest Hemingway*, The Man, Part II	Harcourt Brace and World, Inc.
American Literature, Part 5, "The Rise of Realism" *American Literature*, Part 6, "The Modern Period"	Educational Audio-Visual, Inc. Pleasantville, N.Y.

Course Outline

An Introduction

Weeks 1 and 2

To Kill a Mockingbird

This book will be used to introduce the novel as a genre emphasizing setting, character, theme, thematic motif, and tone. (See *The English Journal*, October, 1963, pp. 506-511)

The film "The Novel" (118006) should also be used for introduction purposes.

The method of discussion used for this novel should serve as an example for discussing the other novels in this course.

Romanticism

Weeks 3 and 4

The Great Gatsby

Suggested topics for discussion:

The failure of the Jazz Age to produce significant or lasting values. Compare Nick's growing awareness of the falsity of what he sees to Gatsby's disillusionment in his pursuit of material success and ultimate defeat.

The subtle symbolism of Gatsby to see its contribution to the meaning and overall effect of the novel.

Nick's recognition that inflexible social conventions and moral standards are less valid than systems which judge the individual on an individual basis.

F. Scott Fitzgerald's romanticism. (See Richard Chase's The American Novel and Its Tradition, pp. 162-167.)

Visual Aids:

Movies: The Jazz Age, Part I (155058)
The Jazz Age, Part II (155059)
Filmstrips: Gatsby: The Great American Myth
Scott Fitzgerald

Realism and Naturalism

Week 5

Of Mice and Men

Suggested topics for discussion:

The relationship of Lennie and George and the reason behind the destruction of Lennie.

The "Land Dream" and the vision of life presented.

The plight of the itinerant worker in a changing world.

The significance of the title as revealed in Robert Burns' poem "To a Mouse".

Steinbeck's realism and naturalism.

Visual Aids:

Filmstrips: Steinbecks America
John Steinbeck
American Literature, Part 5, "The Rise of Realism"

Weeks 6 and 7

Native Son

Suggested topics for discussion:

"Teaching Guide for Native Son" prepared by Mrs. Delores Minor, Supervisor of Senior High School English, Detroit Public Schools. (See References)

Audio Aid:

Tape: Turner, Darwin. "Native Son and the Outsider"
Everett/ Edwards, Inc.

Symbolism and Allegory

Week 8

The Old Man and the Sea

Suggested topics for discussion:

The meaning of the statement, "A man can be destroyed but not defeated".

The Christ imagery used throughout the novel.

Man and nature in their final and unresolved conflict where both are triumphant.

Teaching Guides from 12,000 Students and Their English Teachers.

Visual Aids:

Filmstrips: Ernest Hemingway, Part I
Ernest Hemingway, Part II
Ernest Hemingway, The Man, Part I
Ernest Hemingway, The Man, Part II
American Literature, Part 6, "The Modern Period"

Week 9

The Bear

Suggested topics for discussion:

The bear as a symbol of the wilderness and the relationship of the boy to the forest.

The woods and rivers as symbols of freedom from the restraints and the corruption of civilization.

The ritualistic code of the hunt with its religious overtones.

Ike's learning of courage, patience, and humility as a way to deal with life.

Weeks 10 and 11

Franny and Zooey

Suggested topics for discussion:

The concept of religion and morality in America that the novel presents.

Franny and Zooey's efforts to come to terms with modern American life.

The symbolism of "The Way of a Pilgrim".

Week 12

Summary and Final Exam.

Suggested Approaches and Teaching Aids

1. To provide for better understanding of themes under discussion, encourage students to read other novels, critical essays, and articles dealing with these themes.

2. Five writing experiences dealing with topics related to the novels will be written. The teacher will decide upon the nature of the writing assignment and the time it will be scheduled.

3. Survey the students' attitudes on questions concerning the American dream of success, prejudice and religion and morality. The student should respond twice: first, how he feels; and second, how he thinks the "establishment" feels. The same survey may be repeated at the end of the course with each student comparing his own responses.

4. Alter class activities from time to time using panels, group discussions, circular seminars, single student presentations.

5. Because of heavy reading assignments, it is very likely a teacher will fall in the week-by-week course plan. The 12th week, therefore, is "free time" to catch up!

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Schuster, Edgar H. "Discovering Theme and Structure in the Novel", The English Journal, October, 1963.

Tanner, Bernard. "The Gospel of Gatsby", The English Journal, September, 1965.

12,000 Students and Their English Teachers, Commission on English, College Entrance Examination Board.

TEACHING GUIDE
FOR
NATIVE SON

BASIS FOR INTRODUCING AND ANALYZING THE NOVEL

Native Son is a brutal novel designed to anger and to shock people to the effects of prejudice on a black person. Written during the Depression year which saw the growth of proletarian literature, this protest novel follows the school of naturalism popularized by writers like Crane's Maggie, Dreiser's Sister Carrie and American Tragedy.

During the Depression years, black writers turned from the one-dimensional focus on strictly racial and propagandistic novels of the past to concentrate on the class struggle. As such, their themes and characters were more universal. In the case of Native Son, Richard Wright protests vehemently the evils of white oppression and prejudice as well as the failure of blacks to resist prejudice.

Although Bigger Thomas is universal in that Bigger Thomases can be found all over the world where society tramples upon and denigrates the spirit and being of a class of people, he is nonetheless a product of America, native born. He is still a black man, indigenous to America. What happens to him occurs as a result of his blackness, the white society which demeans him, and a world of hate which rejects him.

To understand the character of Bigger Thomas, one must recognize that Bigger Thomas acts and reacts as a result of fears, the greatest of which is the fear of white people. Before the murder of Mary Dalton, Bigger Thomas is a thingness, living in a state of nothingness or nada. It is only after he kills Mary Dalton that he becomes aware of himself as a person. He has committed an act and reacted to it completely out of character with what white people expect. Moreover, he is stimulated by the killing which society, in effect, has forced him to do.

Up to the point when fate becomes a potent factor, Bigger successfully fools the whites. He is, in fact, the only one who sees and understands the enormity of his act; all others are blind. As a result, in his incarceration, he contemns his mother for shaming him and his new found being by weeping over his crimes.

In this novel where naturalism is such a potent force, Wright sets the stage for the Bigger Thomas that could have been by concentrating on his possible salvation of the soul if not salvation from being found guilty of murder. His salvation resides in the persons of his mother/family, the minister/religion, and Max/communism.

In the scheme of things, however, Bigger rejects his mother's tears and cringing attitude; he rejects the minister's plea of love after witnessing the burning cross of hate. He finally rejects the ideology of communism because its spokesman, Max, is unable to penetrate and communicate with Bigger's hard core of hate.

The tragedy of Bigger Thomas, then, brought on by environment or prejudiced society, is not that he is sentenced to die, but that he dies in hate and unrelatedness. The question becomes: What can society do to overcome the evils of prejudice which warps the individual?

At least two levels of meaning are to be noted in the novel: the literal and the metaphorical. The latter deals with the meaning of Bigger's life as it unfolds in a prejudiced society.

Before students begin the reading, discuss the idea of class consciousness which emerged during the Depression years. Discuss whether belonging to the communist party then, as Richard Wright did for ten years, is regarded in the same perspective as now. Have some interested students read and present to the class pertinent information on Richard Wright as gleaned from his works, Uncle Tom's Children and Black Boy.

DISCUSSION TOPICS BEFORE THE READING

1. In "The Ethics of Living Him Crow", from Uncle Tom's Children, Wright describes the lessons he learned in living as a Negro. What does it mean to live as a Negro? How would you describe the life of a Negro?

2. Discuss the guilt-of-a-nation concept. Who is guilty of a crime from an environmentalist context, the individual or society?

3. After Wright graduated from public school in Jackson, Mississippi, he had difficulty keeping a job because he kept "forgetting his place". What historically is the Negro's place? To what extent has it changed, if any?

COMPOSITION AND DISCUSSION TOPICS DURING AND/OR AFTER THE READING

1. In Uncle Tom's Children, which heralds the death of Uncle Tomism, Wright hoped to shock and anger people by indicting the south for its prejudice against the Negro and its inhuman treatment of him. However, after the publication of the book he wrote, "I realized that I had made an awfully naive mistake. I found I had written a book which even bankers' daughters could read and weep over and feel good about." As a result, Wright averred that "If ever I wrote another book, no one would weep over it; that it would be so hard and deep that they (people) would have to face it without the consolation of tears." Discuss whether or not Wright accomplished this objective in Native Son.

2. Bigger Thomas is motivated and activated by fear. What fear manifests itself with his friends? with the Daltons? What is Bigger's greatest fear?

3. How does Bigger's statement, "They white, I'm black," relate to the idea of the haves and the have nots? How does Bigger manifest his wish for the haves?

4. What is Bigger's concept of himself before the murder of Mary?

5. James Baldwin states that for Bigger the murder of Mary Dalton was "an act of creation". Discuss this idea from the standpoint of Bigger's concept of himself after the murder of Mary.

6. Irving Howe, social critic and editor of Dissent, wrote that in Native Son, Wright said "the one thing that even the most liberal whites preferred not to hear: that Negroes were far from patient or forgiving, that they were scarred by fear, that they hated every minute of their suppression even when seeming most acquiescent, and that often enough they hated the white man who from complicity or neglect shared in the responsibility for their plight". Discuss whether or not you agree or disagree with Howe's appraisal. Be specific.

7. The theme of Native Son is the effects of prejudice upon the human personality. What is the effect of prejudice on Bigger?

8. Wright wrote in "How Bigger Was Born", that "Bigger was not black all the time; he was white, too, and there were literally millions of him everywhere....I was fascinated by the similarity of the emotional tensions of Bigger in America and Bigger in Nazi Germany and Bigger in old Russia. All Bigger Thomases, white and black, felt tense, afraid, nervous, hysterical, and restless...." Relate the universality of Wright's concept of the primary evil of prejudice to other ethnic groups.

9. Discuss the metaphorical meaning in Native Son. Use specific examples.

10. Discuss Bigger's heroic stature through crime.

11. What are the symbols in the novel? What impact do they have?

12. Would you characterize Bigger as a hero or an anti-hero? Give specific examples.

13. In what way, if any, do you empathize with Bigger?

14. Baldwin writes that "Bigger's tragedy is not that he is cold or black or hungry, not even that he is American black." What, then, is Bigger's tragedy?

15. Discuss the absence of humor in the novel. Find examples of irony and discuss the significance of each.

16. Ellison wrote, "People who want to write sociology should not write a novel." Do you agree or disagree with the statement? Relate this idea to Native Son and discuss the effect, if any, of protest novels.

17. React to the statement that "Crime is the natural and inevitable product of a warped society so that in the final analysis, it is not the individual who should pay for his crimes, but society."

18. Richard Wright was offered a large sum of money for the film rights to Native Son, provided the producers could make all the characters white. He refused the offer. To what extent, if any, would the impact of the novel be any different if Bigger Thomas were white?

19. Was Richard Wright's voice a prophetic one in relation to prejudice in modern America? To what extent has America progressed in the area of prejudice and bigotry since 1940? Prove your thesis with specific examples from your reading and/or experience.

20. Compare and/or contrast the role of society in its condemnation of the poor in Native Son, Grapes of Wrath, and Death at an Early Age. What are the different reactions of the characters? What are the reasons for the different reactions?

SELECT RELATED READING

BALDWIN, JAMES. "Everybody's Protest Novel," Notes of a Native Son (Boston: Beacon Press), 1955, pp. 9-17.

Baldwin includes Native Son in his discussion of protest fiction.

______. "Many Thousands Gone," Ibid., pp. 18-36.

Baldwin comments on Wright as the spokesman for the new Negro and critically examines Native Son.

______. "Eight Men," "The Exile," "Alas, Poor Richard," Nobody Knows My Name (New York: Dial Press), 1961, pp. 146-170.

Baldwin's memoir includes critical comments on Wright and his work.

ELLISON, RALPH. "World and the Jug," Shadow and Act (New York: Ramdom House), 1964, pp. 115-147.

Ellison discusses protest fiction in relation to aesthetics and the influence of Richard Wright on protest writing.

"Reflections on Richard Wright: A Symposium of an Exiled Native Son," Anger and Beyond, ed. Herbert Hill (New York: Harper and Row), 1966, pp. 196-212.

A group of writers discuss their memories of Richard Wright and critically appraise his works.

WEBB, CONSTANCE. Richard Wright, A Biography (New York: G.P. Putnam's Sons), 1968.

WRIGHT, RICHARD. Uncle Tom's Children (New York: Perennial Library, Harper and Brothers), 1965.

Five nouvellas portray a people's desperate struggle to survive. Included also is an autobiographical essay, "The Ethics of Living Jim Crow".

______. Black Boy (New York: Signet, New American Library), 1964.

Wright presents a record of his childhood and youth in the black belt of the south.

______. "How Bigger Was Born", Saturday Review, XXII (June 1, 1940), 17-20.

Wright describes the birth and essence of Bigger Thomas.

--Prepared by

Mrs. Delores Minor
Supervisor of Senior
High School English
Detroit Public Schools

1968

TWENTIETH CENTURY ENGLISH LITERATURE

A48
Phase 4-5

Materials

Writing Text: Writing Themes About Literature by Edgar Roberts
The Return of the Native
The Power and the Glory
Lord Jim (To be used as substitute for The Return of the Native)
Twentieth Century (paperback) - "Loyalties" - Galsworthy
Four Plays - Shaw - Candida
                              The Devil's Disciple
The Literature of England Volume 4
The Twentieth Century - "The Monkey's Paw" (W.W. Jacobs)
                              "The End of the Party" (Greene)
                              "The Garden Party" (Mansfield)
Edge of Awareness - "The Fine Line of Awareness"
                              "How Do You Know it's Good?"
Adventures In English Literature (Classic edition)
    Hardy - "The Three Strangers"
    Conrad - "The Lagoon"
                  "Il Conde"
    Mansfield - "A Cup of Tea"
    Woolf - "The New Dress"
    Lawrence - "Rocking Horse Winner"
    Waugh - "Bella Fleace Gave A Party"
    O'Faolain - "The Fur Coat"
    O'Connor - "Go Where Glory Waits Thee"
    Greene - "Across the Bridge"
    Lessing - "Through the Tunnel"
    T.S. Eliot - "Preludes"
                      "The Hollow Men"
    Dylan Thomas - "Fern Hill"
                      "Do Not Go Gently Into That Good Night"

Course Outline

Weeks 1 and 2

I. Discuss the short story as a literary form. Use the introduction in The Literature of England Volume 4. Read short story "Clay" and follow the analysis in Volume 4.

II. Read "The Lagoon". Discuss structure of short story p. 622 in Adventure in English Literature. Try the same process with "Il Conde".

III. Assign "The Three Strangers" and discuss the problems of man and his environment.

IV. Bring in the other two stories in relation to man and his environment.

V. Discuss the three stories as setting, character, plot, style and tone.

VI. Write a theme on tone using one of the short stories.

VII. Assign The Return of the Native. To be discussed Week 4.

Week 3

I. Give some time in class for reading The Return of the Native.

II. Introduce poetry by discussing prosody, meaning etc. Use Hardy's poems in the Adventure in English Literature.

III. Write a theme on prosody.

Weeks 4 and 5

I. Introduce Hardy and his naturalistic attitude.

II. Discuss the novel and relate it to man's problems and his environment.

III. Write theme on evaluation.

Week 6

I. Read "The Fine Line of Awareness" and "How Do You Know It's Good".

II. Read "A Cup of Tea" and "The Garden Party". Discuss the merits of Mansfield. Is it a good short story? Discussion.

III. Read "The New Dress" and "The Fur Coat". Compare and contrast the stories.

Weeks 7 and 8

I. Assign The Power and the Glory to be read by the 9th week.

II. Introduce Shaw and discuss Pygmalion.

III. Read Candida and The Devil's Disciple.

IV. Discuss structure and philosophy of Shaw.

V. Read play in class. Assign parts.

VI. Read "Across the Bridge" and "The End of the Party" to introduce Graham Greene.

Weeks 9 and 10

I. Discuss Greene's short stories. What does he say about man's chances for happiness?

II. Discuss biography of Greene.

III. Relate the idea of man's environment.

IV. Discuss the character of the "whiskey priest".

V. Write a theme on evaluation.

Week 11

I. Return to the short story. Read "The Rocking Horse Winner" and "Through the Tunnel".

II. Compare the two young boys in the stories. What was the important element in these stories.

Week 12

I. Introduce T.S. Eliot and his poetry. Discuss structure.

II. Read in class "The Love Song of J.Alfred Prufrock".

III. Use records of Eliot.

IV. Introduce Dylan Thomas and his poetry.

V. Use records of Thomas.

VI. Compare the two poets.

VII. Do unit in Writing Themes About Literature on "Taking Examinations" (3rd 12 week unit).

WAR: A UNIVERSAL TRAGEDY

A32
Phase 3-4

Course Description

This course deals with war as a universal tragedy and a horrible and destructive force. It stresses the tragic effects of war on men which 20th century authors have expressed. Several texts will be used illustrating thematic similarities and differences in various genres, such as poetry selections from Where Is Vietnam? short stories and dramas, such as Mother Courage. In addition, novels such as All Quiet on the Western Front and They Were Expendable will be included. A book report and at least five writing experiences will be required wherein character analysis, interpretation and reaction to human strengths and weaknesses will be stressed.

Achievement Level

The student should have a curiosity and concern about the complex social issues confronting man today and be open to examine current and past issues, engage in research, evaluate findings and views and discuss conclusions openly.

Objectives

1. To understand the universality of men's reaction to war
2. To explore the different reactions of writers, cartoonists and other artists comparing the hopes and fears of men in times of war
3. To compare and contrast views of war in literature with those expressed in TV programs or popular commercial films
4. To examine the role of poetry in war literature
5. To compare and contrast literary styles of authors
6. To promote the realization that conflicts - be they individual and personal, national, ethnic, racial or international - must be resolved by other means, if mankind is to survive

Chief Emphases

Chief emphasis is on writers' use of theme to convey his unique view of war and his reaction to it. The emphasis is on analysis and discussion of human thought, expressed feelings and behavior in times of stress.

Materials

Modern English Drama (Literary Heritage)
B. Brecht, Mother Courage
The World Through Literature
Modern English Prose and Poetry
American Negro Poetry
Remarque, All Quiet on the Western Front
W. L. White, They Were Expendable
Lowenfels, Where Is Vietnam?

South Bend Library Catalogue - Films

- The Yanks Are Coming
- Victory at Sea
- Hiroshima-Nagasaki
- Night and Fog

Records

- Shaw Speaks on Way
- Blitzkrieg
- Hitler's Inferno

South Bend Community School Corporation - Films

- The Great War Pt. I
- The Great War Pt. II
- Hemingway Pt. I
- Hemingway Pt. II

Course Outline

Weeks 1 and 2

I. Drama

Brecht, Mother Courage
Famous American Plays of the 1920's: What Price Glory

II. First writing assignment.

Weeks 3 and 4

I. Short Story

Modern English Prose and Poetry, "Beware of the Dog", p. 143.
The World Through Literature,
"The Runaway", p. 323.
"The Enemy", p. 7.
"War", p. 330.
"A Dying Guerilla's Testament", p. 333.

II. Essay

Adventures in English Literature,
"A Churchill Sampler: The Nature of Modern War", p. 743.
"The Miracle of Dunkirk", p. 743.
"Churchill on War and Peace", p. 750.
"The Fall of the Bastille", p. 495.

Modern English Prose and Poetry, "London 1940", p. 237.

III. Book Report

Weeks 5 and 6

I. Poetry

American Negro Poetry,
"The Chicago Defender Sends a Man to Little Rock", p. 142.
"At War", p. 169.
"Sunset Horn", p. 169.

The World Through Literature,
"The Little Cart" p. 36.
"The Prisoner", p. 39.

Modern English Prose and Poetry,
"The Man He Killed", p. 266.
"An Irish Airman Foresees His Death", p. 285.
"The Soldier", p. 300.
"Dreamers", p. 304.
"Anthem for Doomed Youth", p. 307.
"Ultima Ratio Regum", p. 325.
"Bombers", p. 328.
"The Hand That Signed the Paper Felled a City", p. 334.
"Sough", p. 341.
"Lessons of War", p. 343.

II. Second and third writing assignments.

Weeks 7, 8 and 9

I. Novels

Remarque, All Quiet on the Western Front (Use film "The Great War").
W.L. White, They Were Expendable.
Hemingway, For Whom The Bell Tolls (Use Hemingway films)

II. Fourth writing assignment.

Weeks 10, 11, and 12

I. Lowenfels, Where Is Vietnam?

II. Fifth writing assignment.

Suggested Approaches and Teaching Aids

1. Students could be asked to collect poems, essays, newspaper accounts or cartoons wherein a positive aspect of man in wartime is developed to show that the finest in man may be brought out in times of extreme stress.
2. Research cases of exceptional heroism, endurance, suffering or rescue efforts from periodicals or newspapers and write precises for class presentation.
3. Writing assignments may deal with the conduct of one man, his inner struggles and temptations or with groups of men and their conduct as revealed to us through press, radio or T.V.
4. Have students bring recordings of songs and compare similarities and differences (e.g. "The Yanks Are Coming", "Over There", "Where Have All the Flowers Gone?" etc.).
5. View and discuss the film, "The Great War".
6. The film, "Hiroshima-Nagasaki" should be previewed by the teacher before showing and should be omitted if the gore and horror seem excessive for a particular group of students.
7. The films "Hiroshima" and "Night and Fog" can be shown after the readings on WW II.
8. Students may then be asked to submit an original war poem.

Supplementary Materials

Famous American Plays of the 1920's: What Price Glory
For Whom the Bell Tolls

WHAT'S HAPPENING II

A65
Phase 1-2

Course Description

This course is designed for the student who wants to explore the problems young people face in growing up today. The course will focus on current and contemporary sources -- newspapers, novels, short stories, television, recordings and the movies to assist the student in his search for a place in today's world.

Achievement Level

This course is for the student who is sensitive to the world around him but who has problems effectively expressing his experiences because of difficulty with basic language skills.

Objectives

1. To make the student aware of the desirability and dangers of both individuality and conformity
2. To assist the student in organizing his thinking and to express his thoughts clearly in speaking and writing
3. To help students come to a clearer understanding of the nature of values and how they affect human behavior

Materials

Movie Projector
Record Player
Slide Projector
What's Happening Greene
Currents in Non-Fiction
Designs in Non-Fiction
Voices of Man - Let Us Be Men - Kinnick & Perry
Voices of Man - I Have A Dream - Kinnick & Perry
To Sir With Love - Braithwaite
The Cross and the Switchblade - Wilkerson

Course Outline

Weeks 1 and 2

To Sir With Love - Braithwaite
This novel should be assigned with a time limit. Throughout the two weeks there will be pop quizzes as well as short class discussions to check the students' progress in their reading as well as their understanding of what they are reading. During this period it should also be possible for the teacher to gauge the caliber of the students that she has in her class.

Weeks 3 - 11

Because of the different levels of students that this class will have it is now, after gauging the caliber of each particular class, the time for the teacher to draw from the rest of the materials listed and cover these throughout the rest of the course time.

Week 12

Review and final examination for the course.

Suggested Approaches and Teaching Aids

The teacher should be very flexible in making out her course plans. In pre-registration for this course it was discovered that the low level student - as well as the regular to high level student were interested in this course. For this reason we feel that it is unrealistic to plan a week by week course outline for the classes since they will all vary as to the difficulty of material and the amount of time that will be needed to cover it.

ACT ONE

A23
Phase 3-5

Course Description

Act One is a course designed primarily in the production of plays. After some work in basic techniques, the class will direct and produce a full length play, which will be given before an invited audience. Technical areas will be stressed with acting and interpretation.

Achievement Level

Upper level students in ability should be in this course. Good readers and organizers will achieve the desired results.

Objectives

1. To provide students with the necessary information and practice of play production
2. To provide an experience of learning that will teach the student to become a more organized, responsible person
3. To encourage an appreciation of theatre
4. To encourage confidence and develop leadership
5. To encourage participation in extra-curricular theater

Chief Emphases

Emphasis will be placed on the participation of all individuals, no matter what part is played in the over-all production of the play. Emphasis will also be placed on developing a true appreciation for the planning, working, and end result of the play.

Material

Stage and the School, 3rd edition; K.A. Ommanney; Webster, McGraw-Hill
Contemporary Drama, Barrows

Course Outline

Week 1

I. Explain purpose of course and what is expected.

II. Assign to selected students reports dealing with the history of theatre.

III. Lecture-discussion on history of theatre will be given.

IV. Reports on history of drama will be given by individual students.

V. Reports on the history of drama will be given.

Week 2

I. Read selections from On Stage dealing with different production areas.

II. Begin with Acting--starting with pantomime. Assign short individual pantomimes.

III. Perform pantomimes and discuss their results with class.

IV. Discuss body movements and facial expressions given by the teacher.

V. Students will experiment with different body movements and expressions.

Week 3

I. Staging, lighting, and costuming will be discussed by the teacher.

II. A discussion of make-up by the class.

Week 4

I. Teachers and students will select a class play.

II. Begin reading and assignment of parts and technical work to be done on the play.

III. Continue reading of the play in class.

IV. Begin staging of the play in class.

Weeks 5, 6 and 7

Continue with play production, with the aid of an assigned student director, during weeks 5, 6, and 7.

Week 8

I. Class will dress rehearse production.

II. Play will be given before an audience for three days.

Weeks 9, 10, and 11

Special projects will be done in class: costume design, lighting, set design, play writing, critical works, etc.

Week 12

Theatre week: selected classes will be invited to view special projects and performances.

Suggested Approaches and Teaching Aids

1. The teacher should work in the capacity of an advisor; steering the student to mutually accepted goals.
2. The teacher should expect and demand high quality work--a sense of professionalism should come from the class.
3. The teacher should demand the class to rely on its creative powers aided by its technical knowledge in all class work.
4. The teacher should encourage the class to offer criticism (constructive to its peers).
5. The teacher should encourage the class to see other productions, and, if possible, arrange for a visit to local civic theater houses.

DRAMATIC PRODUCTION

A10
Phase 3-5

This course is designed to introduce the world of theater to the beginning drama student. Beginning with fundamental principles of dramatic theory, the course will be directed toward the application of those principles in the study of a number of one-act plays. Eventually, the exploration of technical theater will likewise be related to these plays in the form of assignments dealing with practical applications. The use of film and film strips may add decidedly to the effectiveness of this course, as will practical experience on stage with the dramatic production currently in rehearsal.

Assignments of a long-range nature will include the compilation of a theater scrapbook. Writing assignments will concentrate on critical evaluation of the plays read in class and seen in performance in the community.

The objectives of this course revolve around the specific goal of introducing the multi-faceted experience of producing a play to the novice student. Consequently, the end-result of the course would ideally be the student's awareness of the complex of artistic endeavors that contribute significantly toward any sound dramatic production, and the realization of the student's ability to appreciate how this complex works together in the creation of an artistic whole.

Course Outline

Weeks 1 and 2 "Enjoying the Drama" TEXT: THE STAGE AND THE SCHOOL

Chapter 1 "You and the Theater"
Chapter 2 "Plays and Players"
Chapter 11 "Fundamentals of Play Production"
Chapter 14 "The Performance and Its Evaluation"

Weeks 3 and 4 "Understanding the Drama" TEXT: THE STAGE AND THE SCHOOL

Chapter 4 "Structure of Drama"
Chapter 5 "Varieties of Drama"

Weeks 5 and 6 "Interpreting the Drama" TEXT: DRAMA I

Any or all of these one-act plays are suitable and especially adaptable to varied reading levels represented in the class; these plays could also be assigned for independent study.

Weeks 7, 8, 9, and 10 "Producing the Drama" TEXT: THE STAGE AND THE SCHOOL

Chapter 12 "Stage Setting and Lighting"

Weeks 11 and 12 "Producing the Drama" TEXT: THE STAGE AND THE SCHOOL

Chapter 13 "Costume and Make-up"

DYNAMIC COMMUNICATION

A25
Phase 3-5

Course Description

Dynamic Communication is a course designed for the student who has become acquainted with the fundamental skills of speechmaking. In this course students will explore the areas of audience analysis and speech composition. They will become acquainted with the methods of persuasive, informative, and argumentative speaking. They will also work in the area of group cooperation, such as discussion, debate and parliamentary procedure.

Students should have taken Fundamentals of Speech (Speech I) or Communication Arts (freshman program), and have a sincere desire in further developing their speech talents.

Objectives

1. To promote individual thinking and logical organization of varied subject matter
2. To expand the students' limits in listening and speaking
3. To develop the students' skills in areas of group communication
4. To create an awareness of the importance of audience analysis

Chief Emphases

The primary emphasis of Dynamic Communication will be on the development of group communication and cooperation. Proper supporting of observations by means of adequate research will be stressed throughout.

Materials

Hedde and Brigance: The New American Speech, 3rd edition (Lippincott)

Course Outline (12 weeks)

Week 1

I. Lecture on audience analysis (134-140) (in text is good supplementary material)

II. Use the class as an audience and evaluate them on different topics (Chapters 9 and 10 in Monroe text)

III. Analyze some contemporary speech situations (SDS, party politics, etc)

Week 2

I. Lecture on informative speeches (Chapter 20 in Monroe)

II. 3-5 minute speech, outline and note cards

III. Review outlining and note taking

Week 3

I. Lecture on persuasion (Chapter 22 in Monroe)

II. 3-5 minute speech, outline and note cards

III. Class will write critiques

IV. Film. "Propaganda Techniques" #151118

V. Film-strip: "Information, Persuasion, and Propaganda" #314154

Weeks 4 and 5

I. Read Chapter 15 in text on Debate

II. Discuss debate and choose a relevant topic

III. Form teams and run debate contest in class

Weeks 6 and 7

I. Read Chapter 13 on Parliamentary Procedure

II. Set up a mock organization

III. Write a constitution, by-laws, have elections etc.

IV. Record: "Say It Right"

Weeks 8 and 9

I. Read and discuss Chapter 14 "Group Discussion"

II. Have group discussion in class

III. Work on developing a discussion on a relevant topic

Week 10

I. Read Chapter 16 "Radio and Television"

II. Film: "Radio Broadcasting Today" #283052

III. Write an original script in groups of 4 to tape record 3-5 minutes

Weeks 11 and 12

I. Read Chapters 17, 18, 19 and 20

II. Discuss and lecture on all types of oral interpretation

III. Poetry

IV. Prose

V. Group choral reading

VI. Storytelling

ALTERNATE COURSE OUTLINE

Week 1

I. Course introduction by the teacher

II. Review outlining and note card preparation in class

III. Read Chapters 8, 9, and 10 in the text as homework assignments

IV. Assign Demonstration Speech (4 minute minimum)

Week 2

I. Demonstration Speech (video tape) will be done in class

II. View video tape with the class and discuss results

III. Assign reading exercise to be done as an oral interpretation. Exercise will be of the classes' own choosing

Week 3

I. Discuss impromptu speech with the class

II. Assign inpromptu speech

III. Do oral interpretation reading (5 minute minimum). Use a tape recorder

IV. Assign short Research type speech (Any topic)

Week 4

I. Present Research Speech (3-5 minutes)

II. Assign Chapter 14 in text on outside reading

III. Discuss Chapter 14 in class

Weeks 5, 6 and 7

I. Group Discussion Project

II. Do library work both in and out of school

III. Give individual group practice in class on panel discussion

Week 8 and 9

I. Do one hour Symposium (video or audio tape)

II. Do one hour panel discussing with the audience

III. Do second reading of oral interpretations selections

IV. Divide class into Parliamentary Procedure Groups (Chapter 13)

Week 10 and 11

I. Have students do preparations and presentations of Parliamentary Procedure

II. Prepare a Constitution and By-laws for an organization

Week 12

I. Final Speech (Student's choice, must be research, seven minute minimum)

Video tape each speech for review

Suggested Approaches and Teaching Aids For Both Course Outlines:

1. Pertinent or general information concerning units of study and oral assignments may be presented by the teacher in a lecture-question-discussion manner.

2. Tests or quizzes may be given at the discretion of the teacher to evaluate the students' comprehension and retention of subject matter.

3. A textbook reference may be used for each of the speeches, or the instructor may provide a format for the students to follow.

4. The oral activities of the class will consist of individual speeches, class discussions, and small group discussions.

5. A tape recorder may be used in conjunction with several oral activities to "spot listen" and point out errors (sentence structure, pronunciation, articulation, word choice, projection, etc.).

6. Students should be encouraged to attend or participate in the following related activities: school plays, debate, forensic contests, Thespians, and Drama Club.

Teacher Resources

Monroe: Principles and Types of Speech, 4th edition
McBath: Argumentation and Debate, revised edition
Lee: Oral Interpretation, 3rd edition

FUNDAMENTALS OF SPEECH

A24
Phase 1-5

Course Description

Fundamentals of Speech is a course for the student who would like to acquire self-confidence and poise while developing formal oral communication skills. Emphasis will be placed on the organization, structure, research, and delivery required in public speaking. Students will be encouraged to develop their own thoughts, feelings, and personal attitudes into an effective message for specific situations.

Achievement Level

Any student having the desire may elect the course after becoming acquainted with the content.

Objectives

1. To promote individual thinking and logical organization of varied subject matter
2. To acquaint the student with some background in speechmaking and the different types of speaking-listening-evaluating situations
3. To expand the student's limits in listening and speaking
4. To prepare students for living at a time when the spoken word is very influential
5. To assist the student in analyzing persuasive technique

Chief Emphases

The primary emphasis of Fundamentals of Speech will be the development of techniques in public speaking, especially in organization and delivery.

Materials

Hedde and Brigance: *The New American Speech* 3rd edition (J.P.Lippincott)
STEP listening test
Speech For Today, McGraw-Hill

Course Outline (12 Weeks)

Week 1

I. Course introduction and assign self-introduction speech

II. Self-introduction speech

   A. Name

   B. Travel experience (favorite trip etc)

   C. Hobby

   D. Most embarassing moment

   E. Future plans

   One minute long, one note card (mandatory)

III. Teach outlining

Week 2

I. Chapter 1 -- Speechmaking in a free society

II. Discussion and look over activities at the end of the chapter and choose one you feel is appropriate

III. Chapter 2 -- Everyday conversation; read, discuss, plan a conversation in teams of two

Week 3

I. Finish conversations

II. Chapter 7 -- Listening; give standard test before and after unit

Week 4

I. Finish listening unit and test over the chapter

II. Chapter 8, 9, and 10 -- Preparing the Speech; work on choosing topic; work on outlining

Week 5

I. Day in library to work on speech

II. Three minute speech, outline and note cards (2) (organization emphasized)

III. Chapter 11 -- Delivering the Speech

Week 6

I. Three to five minute speech (delivery emphasized) international topic, outline and note cards

II. Chapter 4 -- Gestures

Week 7

I. Four to five minute speech (emphasize gestures)

II. Chapter 12 -- Special Types of Public Speeches

Weeks 8 and 9

I. Speeches

A. Making announcements

B. Introductions and responding to them

C. Welcome and responding

D. Presenting a gift or an award

E. Accepting a gift or an award

F. Nomination speech

G. Eulogy

H. After dinner speech

Week 10

I. Prepare and memorize a contest oration (Chapter 12, pp. 175, three minutes long)

II. Deliver orations and teacher will give oral critique, and students will write critiques

Week 11

This week is to be spent studying famous speeches. There is a variety of resource material

Week 12

Final Speech--5 minutes, outline, 2 note cards, any topic, oral critique

ALTERNATE COURSE OUTLINE

Week 1

I. Teacher will give course introduction and assign chapters 4 and 7 in the text.

II. A one to two minute pantomime is assigned to the class.

III. The class will view three films on speech presentation.

IV. The students will present their pantomime for the class.

Week 2

I. The teacher will assign a self-introduction speech, which should include the following information:

A. Name
B. Travel
C. Hobby
D. School information
E. Future plans

II. The students will present their self-introduction speech. (1½ to 3 minutes)

III. Filmstrips will be shown on speech preparation and outlining ("How to Prepare a Speech" and "Building An Outline").

IV. The class will read Chapter 11 in the text book.

Week 3

I. The class will read Chapter 10 and discuss outlining and how to prepare note cards.

II. Next week assignment will be a speech on the students "Most Embarassing Moment".

III. The teacher will use time to train each student in the operation of a tape recorder and the video tape.

Week 4

I. The student presents his "Most Embarassing Moment" speech. (1 to 3 minutes)

II. Machine training will continue until each student has had a chance to operate the equipment.

III. Students will read and discuss Chapter 8 in the text.

IV. The teacher will assign a demonstration speech to the class. (3 minute minimum)

Week 5

I. The class will read and discuss Chapter 9 in the text.

II. Video tape each students discussion speech presentation.

Week 6

I. The class will finish its demonstration speeches.

II. Video tape each students discussion speech presentation.

Week 7

I. Class will finish viewing the video-taping of demonstration speeches.

II. Assign the Travelog Speech to the class. (3 minute minimum)

III. Assign readings in Oral Interpretation to the class. (4 minute minimum)

Week 8

I. The class will begin giving Travelog speeches.

II. Oral interpretation readings will be taped in class.

III. The class will listen to and criticize oral readings.

Week 9

I. The class will continue to listen to and criticize oral readings.

II. The teacher will give a lecture on impromptu speeches.

III. The class will give impromptu speeches in class.

IV. The teacher will discuss and assign the persuasion speech.

Week 10

I. The class will give persuasion speeches, which will be video-taped.

Week 11

I. A recording of the second reading of oral interpretations will be done in class.

II. The class will listen to and criticize reading on tape.

Week 12

I. The final project in speech will be five minute minimum research topic. The entire week will be spent on preparation and giving of the Research Speech.

Suggested Approaches and Teaching Aids for Both Courses.

1. Pertinent or general information concerning units of study and oral assignments may be presented by the teacher in a lecture-question-discussion manner.

2. Tests may be given at the discretion of the teacher to evaluate students comprehension and retention of the subject matter.

3. The oral activities of the class will consist of individual speeches.

4. A tape recorder will be used in conjunction with several oral activities to "spot listen" and point out errors in sentence structure, pronunciation, articulation, word choice, projection, etc.

5. Oral and/or written critiques will be used.

6. Where possible, the video tape will be used extensively so students can view themselves and see the errors they may commit.

7. Students should be encouraged to attend or participate in the following related activities: school plays, debate, drama clubs, forensics contests.

8. Each student should be required to prepare an outline and note cards for each speech.

9. Suggested films: "Using Your Voice", "Stage Fright" and "Platform Posture" (All SBCSC AV).

ON STAGE

A22
Phase 1-2

Course Description

Get into the act and learn by doing! The student will learn by working in small groups where he will read and present plays such as "The Legend of Sleepy Hollow", "The Leader of the People", "Dr. Heidegger's Experiment", "Inside Kid's Heads", etc. Pantomimes and skits are some of the other class activities. Interest, imagination, and a desire to express oneself through acting are the only requirements.

Achievement Level

On Stage is especially suited for slow learners and underachievers who need some measure of success to motivate them. Although these students generally are weak in the basic skills of reading, writing and speaking, they should be interested in participating in dramatic activity.

Objectives

1. The appreciation of drama as literature
2. The development of and control over expressive mechanisms with emphasis on improving self-confidence in a public speaking situation
3. The development of leadership and responsibility in cooperative activity
4. The improvement of basic skills of reading, writing and speaking
5. A better understanding of himself through a study of people and their successes and failures

Chief Emphases

The chief emphases will be to acquaint the student with dramatic literature and to get him to actively and cooperatively participate in various stage activities. Identification with characters will enable him to search for and realize new concepts about himself and his work.

Materials

Maloney, Henry. Plays to Remember (Macmillan)
Picozzi, Raymon. Plays to Enjoy (Macmillan)

Film

The Theater 111290
How to Read a One Act Play (filmstrip) 311310
Shakespeare's Theater (filmstrip) 313758
Globe Playhouse 113032

Course Outline

Week 1

I. "Inside a Kid's Head" Plays to Enjoy p. 5

II. Discussion Questions

III. General introduction to drama (using "Inside a Kid's Head" to refer to examples)

- A. How to read a play
- B. Basic drama terms--plot, climax, etc.
- C. Methods of characterization

Week 2

I. "Dr. Heidegger's Experiement" and "The Legend of Sleepy Hollow"

II. Discussion Questions

III. Lecture on highlights of theater history

- A. Film
- B. Globe Playhouse Model

Week 3

I. "Grandpa and the Statue" and "I Remember Mama"

II. Discussion questions

III. Second lecture on highlights of theater history

Week 4

I. Read "In the Fog" p. 113

II. Discussion Questions

III. One paragraph

IV. Student improvisations

Week 5

I. "The Big Wave" p. 129

II. Discussion Questions.

Week 6

I. General review of plays and theater history

II. Objective test with one opinion question requiring a few sentences to answer

III. "Feathertop" p. 25 Plays to Remember

Week 7

I. Read "The Valiant" p. 51

II. Discussion questions

III. Improvisations

Week 8

I. "Abe Lincoln in Illinois" p. 91 and "The Jest of Hahalaba" p. 103

II. Discussion Questions

III. One paragraph

Week 9

I. "Leader of the People" p. 119

II. Discussion questions

Week 10

I. "The Leader" p. 145 and "The Meadow" p. 161

II. Discussion Questions

III. Select plays to be given

Week 11

I. Two to three plays performed in front of class (lengthy passages and scenes of little interest should be edited with the aid of teacher)

Week 12

I. Review plays

II. Objective test as before

Suggested Approaches and Teaching Aids

1. All reading should be done in class. This will help see that "assignments" are completed and will eliminate the need for books to leave the class and become lost.

2. Both texts contain very good suggestions for writing assignments in "For your own writing" which follows each play.

3. Students may be aided in developing responsible and conscientious attitudes toward written assignments if they are required to keep them in a special notebook for English. Notes on theatre history, summaries of plays with lists of characters and vocabulary lists are other items that could be kept in this notebook.

4. Extra credit could be earned in a number of ways, i.e., reading an extra play outside of class and giving an oral report on it, acting out important scenes in plays in class, creating an interesting bulletin board on theater, etc.

5. Prior to reading a play in class, the teacher should prepare the students with a list of difficult words. These should be discussed briefly before reading the play. Quizzes on these words can be interspersed throughout the course.

6. Writing assignments should be simple and should allow for creativity. The assignments should be accompanied with simple lessons on sentence fragments, run-on sentences, glaring spelling errors (especially those that recur) and basic rules of capitalization.

7. While time is given in class to prepare skits or improvisations, etc., the teacher should try to devote time to individual student's writing problems.

Supplementary Materials

Globe Theater Model
K. A. Ommanney, The Stage and The School, McGraw Hill

ON STAGE

A22
Phase 3-5

Course Description

In On Stage, students will learn the fundamentals of play producing. He will work in groups as well as performing alone. Emphasis will be placed on the use of the imagination. The class will write short plays, which will be produced by them. There will also be a theatre week during which selected activities will be given before an invited audience.

Achievement Level

The class is designed for students with less academic ability. Through effective motivation and discipline, the students should be willing to participate in all activities.

Objectives

1. To provide students with an opportunity to become emotionally aware of themselves and others.
2. To develop the skills and understanding of basic theatre
3. To provide the students with an opportunity to display characters other than themselves
4. To develop the students' appreciation of play acting and production

Chief Emphases

Getting the student to actively participate in class activities, especially role play, will be the chief emphasis. Also, an understanding and appreciation of theatre in general will be emphasized.

Material

Stage and the School, 3rd, ed.; K.A. Ommanney; Webster, McGraw-Hill
Plays to Remember, Maloney; Heritage Series
Drama II - Heritage Series

Original works written by individual groups in the class

Course Outline

Week 1

I. Explain the course and what is expected of each student.

II. Discuss and discover the students' knowledge, in general, of theatre up to this point.

III. Discuss and explore terms, jargon, and meanings of theatre.

IV. Introduce pantomime as a form -- the basis of all acting -- assign pantomime: A"Guess who or what I am or doing" experiments.

V. Begin first performances of pantomimes.

Week 2

I. Finish pantomimes and discuss their effectiveness.

II. Assign group pantomimes--a "tell a story" using three or more characters. Discuss what or what was not accomplished.

III. Assign a third, individual pantomime depicting mannerisms of some particular stereotype, putting emphasis on body, posture, expressions, etc.

IV. Perform pantomimes in class and discuss their effectiveness.

Week 3

I. Select a play from Drama II book and assign and read in class.

II. Continue reading--discussing the form of the drama (dialogue, character development, plot, etc.)

III. Continue reading the play in the class.

IV. Choose a character and write a paper on his main character trait and why he does what he does.

V. Discuss the character papers in class.

Week 4

I. Introduce staging and blocking to the class.

II. Block out a scene from the play read in class.

III. Divide into groups, letting each group choose its own director and block out its own scene.

IV. Improvise scenes from the play with the class and discuss.

Week 5

I. Discuss different kinds of monologs Assign monolog--may be original or copied.

II. Perform monologs and discuss them for the rest of the week.

Week 6

Review and discuss fine points of pantomime, staging, role playing, and monologs. Discuss production as a whole--lighting, publicity, costuming, etc.

Week 7

Continue work on production putting emphasis on stage design and costuming and/or make-up.

Weeks 8, 9, and 10

Students will divide into groups and write a one-half hour original drama to be acted and produced by them in class.

Week 11

Plays will be produced and discussed in class.

Week 12

Theatre Week - Selected pantomimes, monologs, plays, and model sets will be shown before invited classes and staff members.

Suggested Approaches and Teaching Aids

1. The teacher will be most effective if he will act as a firm advisor and not a 100 per cent critic.

2. Encourage students to analyze characters for themselves. Students will often see striking similarities between themselves and the characters they are playing. Work with this----identification is important.

3. Encourage the use of imagination and sensitivity in all activities.

ORAL INTERPRETATION

Course Description

Oral Interpretation is a course which deals with oral interpretations of various forms of literature. In this course, students will learn to read aloud with understanding, expression, and emotion, the words on the printed page before them. Learning to read selections in prose, poetry, and drama as well as learning to listen critically will be the chief concerns of the course. Emphasis will be placed on the development of an effective way of communicating the above mentioned materials-the author's ideas-to an audience being conscious at all times of the control of voice and body.

Achievement Level

Oral Interpretation is for the student who has excellent perception and the ability to read orally. He must be enthusiastic and capable of expressing a variety of meanings through voice and subtle gesturing. The student should be able to listen well with the purpose of selecting the main points of a selected work.

Objectives

1. To develop in the student the ability to determine the purpose and values defined in any selection
2. To develop in the student the ability to read with imagination and meaningful expression
3. To develop in the student good listening habits of a critical nature
4. To allow students to exchange critical evaluations of another's work in class

Chief Emphases

Getting the students to communicate both as a reader and a listener will be the chief emphases of the course. The teacher will begin as an instructor of technique and skills. However, the class will eventually assume the responsibility of evaluating and presenting selections.

Materials

Oral Interpretation, Third Edition, Charolette Lee

Course Outline

Week 1

I. The teacher will discuss the nature of the course discussing Chapters 1-4.

II. The teacher will discuss the basic fundamentals of Oral Interpretation including those ideas mentioned in the first four chapters - principles, analyzing, use of body, voice development, etc.

III. The class will listen to a few recorded selections of oral readings.

IV. The teacher will assign a short prose selection from a novel of the student's choosing.

Week 2

I. The students will read their selections and the class will discuss the technique and effectiveness of each performance.

II. The teacher will discuss chapters 5-7 which include a detailed discussion on factual description and narration.

III. The teacher will assign or have the students choose a dramatic monolog to read to the class and also give the outline the class should use.

The outline should consist of:

A. The speaker and title of his reading.

B. A comment about the reader-his poise, expression, etc.

C. The values and ideas gotten from the reading, and what the author's purpose was for writing the selection.

D. Suggestions for improving his next performance. This outline may have to vary a bit from reading to reading, but generally this should be used by the class before and after each selection.

Week 3

I. The teacher will assign or have the students choose a dramatic reading from a play. The class may work in pairs.

II. The audience will evaluate as always. Discussion of Chapters 8-9 should be included.

Weeks 4 and 5

I. The class will choose a prose selection that has at least two characters speaking; they should try to develop both characters. They should keep in mind facts discussed in Chapter 5. As always, the class should write evaluations.

II. The class will choose a prose selection that has three or more characters and develop these characters.

Week 6

I. The teacher will play selected recordings of famous speeches and ask the class to listen for the purpose and ideas imparted.

II. The teacher will assign the class to write its own political speeches and they will, as usual, make written evaluations.

Weeks 7 and 8

I. The class will continue work on the writing and performing of their own original political speeches, and will make their written evaluations.

II. The class will be allowed to discuss their evaluations and make comments orally if they wish.

Weeks 9 and 10

I. The class will discuss chapters 10-11 in the text book. They will listen to selected readings of recorded poetry.

II. The class will choose its own selections of poetry to be read, evaluated, and discussed in class.

III. The class will be assigned impromtu monologs in class. These will be from any form of work studied. They will be 2-4 minutes long.

Weeks 11 and 12

I. The class will review at least two of Shakespeare's better known plays and select soliloquys or long speeches to be read in class.

II. A final reading project of the students' own choosing will be assigned. The project should deal with one area covered in class.

Suggested Approaches and Teaching Aids

1. The teacher should always be aware of what the student is going to use as a reading and offer suggestions that will help the student do the best possible job. In some cases, the work may be difficult.

2. If the teacher finds that the students are doing well and enjoying the poetry readings, he might decide to spend more time on them. This kind of reading is usually more creative and rewarding than the others because it allows the student to decide for himself what is or is not to be stressed.

3. Use the recordings only as an example of what "Can Be Done", not necessarily "What Should Be Done".

4. Allow the class to use selections they are presently using in other classes or that they have used. The more familiar a student is with his selection the better he will do.

5. If a student is especially effective with his reading and stirs up discussion, allow the class to make comments. This kind of reaction is often more satisfying, and certainly more rewarding than a high grade.

6. After a class gets to know one another well, allow oral criticism. This criticism, however, should be done in an instructional manner. It is the class's duty, as well as the teacher's, to help the student to do better the next time.

7. The teacher should always try to challenge the student to accept more difficult and more meaningful material.

8. Charolette Lee offers excellent bibliographies after each chapter. These may be referred to and may prove to be a great help for student in the selection of their works.

PLAYS AND PLAYERS

A56
Phase 1-5

Course Description

A venture and analysis of the play and the actor in modern drama. The importance of direction, acting, sets, dialogue in portraying the life and character of man in his society and the world around him through verse and action. A short play will be produced and acted by the class.

Achievement Level

Plays and players is open to sophomores who are interested in all phases of the theater. The course is especially designed for those who desire to express themselves creatively.

Objectives

1. To develop an appreciation of the theatre as literature and art form
2. To develop leadership, responsibility, co-operation, confidence and pride in one's work
3. To develop skills in make-up, costuming, lighting, staging and set design
4. To develop skills in the promotional and business aspects of the theater

Chief Emphases

This course is intended to motivate the student to actively participate in drama and gain recognition for his accomplishments.

Materials

Our Town -- Wilder
One Act Plays -- Goldstone
Adventures in American Literature -- Laureate Ed.
Literary Cavalcade

Course Outline

Weeks 1 and 2

I. Explain the nature of the course, objectives and personal expectation.

II. Explain types of stages and brief history of theatre' using films and filmstrips.

III. Explain roles of personnel involved (director, stage manager, technicians, actors).

IV. Take students through selecting play, tryouts, casting and first reading.

V. Explain importance of character interpretation.

Weeks 3, 4, and 5

I. Read, study and analyze Our Town.

II. Have students write a character analysis explaining the motivations of the characters involved.

III. Explain the Wilder's concept of audience motivation and involvement.

IV. Introduce students to pantomine and have all students participate in the portraying of characters in Our Town.

Weeks 6, 7, and 8

I. Assign one act plays to students to interpret the characters and perform for entire class for analysis.

II. Discuss and dramatize The Romancers and explain the development of the musical comedy in The Fantasticks.

III. Discuss and demonstrate the importance of make up, costuming and lighting to develop a character.

Week 9

I. Explain the business of theatre management, publicity and promotion, program, schedules, tickets, etc.

Weeks 10, 11, and 12

I. Produce and perform a play for a critical audience. All students will participate in every phase of a production company.

Suggested Approaches and Teaching Aids

This is a learning by doing course.

Actual participation in all phases will be required.

Supplementary Materials

The Theater
How To Read a One Act Play
Shakespeare's Theater
Globe Playhouse
The Theater: One of the Humanities

READING PLAYS

A52
Phase 3-5

The focus of this course will be on the structure of drama in both its tragic and comedic forms. With the majority of reading done in class, ample opportunities will arise to present, discuss, and delve into the dramatic structure of the plays being read. Class discussion will form an essential ingredient of the success of this course, as in-depth study of the playwright's methods of characterization, motivation of action, situation, and theme are brought to light.

Written work will concentrate on character and structural analyses with particular emphasis placed upon the differing techniques of the playwright as opposed to the novelist or prose stylist.

The course objectives are founded upon the goal of familiarity, understanding, and appreciation of dramatic literature as a distinctive art form, especially as translated into a "living" work of art through performance.

Course Outline

Weeks 1 and 2 "The Structure of Drama"

Chapter 4 TEXT: THE STAGE AND THE SCHOOL
Introduction TEXT: TWENTY-FIVE MODERN PLAYS
"The Importance of Being Ernest" TEXT: TWENTY-FIVE MODERN PLAYS

Weeks 3 and 4 "Private Lives"

TEXT: THE TWENTIETH CENTURY (Dell)

Weeks 5 and 6 The Matchmaker and Hello Dolly!

TEXTS: CONTEMPORARY AMERICAN DRAMA
HELLO DOLLY! Signet T3651

Weeks 7 and 8

MAN OF LA MANCHA and/or MY FAIR LADY (PORGY AND PORGY AND BESS--optional)

Weeks 9 and 10 "The Member of the Wedding"

TEXT: FAMOUS AMERICAN PLAYS OF THE 1940's (Dell)

Weeks 11 and 12 "Requiem For A Heavyweight" and others

TEXT: GREAT TELEVISION PLAYS (Dell)

THEATRE ARTS AND CRAFTS

A52
Phase 3-5

Course Description

In Theatre Arts and Crafts, each student will be a member of a play producing company. The student will cooperate with other students in the class in actively preparing plays that will be presented. He will have an opportunity to learn about all phases of play production including acting, directing, set designing, lighting, preparing publicity, etc. In addition, students will learn how to read and select plays for production and go through all the phases of play production in the class.

Achievement Level

Although Theatre Arts and Crafts is open to any student in the high school, he should be highly motivated to participate in dramatic activities.

Objectives

1. To acquaint the student with the problems he must share with others as they produce a play
2. To show the student through experience and example how to prepare and portray a character in a play
3. To develop the student's skill in presenting pantomimes
4. To develop in the student a keen sense of observation of other people's actions, mannerisms, and vocal melody patterns
5. To develop the student's skills in make-up, costuming, lighting, and staging

Chief Emphases

Getting the student to actively participate in a number of stage activities will be the chief emphasis of this course. Problems will be discovered and solved as the students work with the teacher who will act mainly as an advisor.

Materials

Zacher: Plays as Experience--One Act Plays for the Secondary School (Odyssey Press)
Miller: The Crucible (Bantam Book)

Course Outline (12 Weeks)

Week 1

I. Explain the nature of the course.

6

II. Explore the meaning of a theatre, the role of the director, the actors, the technicians, and the audience.

III. Begin first class performance experiences with charades and pantomimes.

Weeks 2, 3, and 4

I. Read, study, and analyze THE CRUCIBLE (or some other worthwhile full length play) in anticipation of the fall and/or spring drama production of the school.

II. Have students select an important character in the play being studied and write a character analysis explaining the motivations of the character selected.

III. Introduce the concept of blocking by blocking out the actions of selected scenes from the play THE CRUCIBLE.

IV. Take time to explain the reasons for the movements blocked into the action of THE CRUCIBLE.

V. Allow selected students to learn and present before the class the blocked out scenes from THE CRUCIBLE. Each student involved should present his scenes at least two times to allow for a chance to improve.

VI. Assign two or more pantomimes for students not working on THE CRUCIBLE scenes.

Weeks 5 and 6

I. Assign two or more original pantomimes and allow time for students to present their pantomimes at least twice for teacher and class analysis.

II. Assign and have students present original monologs twice.

III. Select the best monologs and pantomimes for a Theatre Arts program to be presented before other classes and invited audiences.

Week 7

This will be a lecture unit on the business of show business: tickets, program, publicity, rehearsal schedule, rehearsals, set design, lighting, curtains etc.

Weeks 8, 9, 10, 11, and 12

Form production companies. The number of companies will depend on class size. Work on choosing plays from Zachar for the production companies. Start one-acts, blocking, rehearsing, performing etc. Each group should benefit from others and develop into a critical audience. During this time students will be making a production book for their plays.

Suggested Approaches and Teaching Aids

1. Actual participation in dramatic activities consumes most of the time in Theatre Arts and Crafts. Participation both as an actor on the stage and as a critic in the audience will be required.

2. Have students improvise situations and dialogue similar to scenes they will later enact.

3. Other activities that have been successful include:

   a. Musical pantomimes
   b. Charades
   c. Poems presented as dramatic scenes or monologs
   d. Popular songs spoken as monologs
   3. Improvised dialogue

4. The scenes listed below have proved to be dramatically effective for students to prepare for presentation before class:

   a. Act III from MARY OF SCOTLAND by Maxwell Anderson (Mary and Elizabeth)
   b. Act III from ELIZABETH THE QUEEN by Maxwell Anderson (Essex and Elizabeth)
   c. THE RAINMAKER by N. Richard Nash (any scene with Starbuck and Lizzie)
   d. THE GLASS MENAGERIE by Tennessee Williams (Laura and Amanda)
   e. Act IV, Scene 2 from AH, WILDERNESS by Eugene O'Neill (Muriel and Richard)
   f. Act III from THE SILVER CORD by Sidney Howard (Christina and Mrs. Phelps)
   g. Act I, Scene 1 from OF MICE AND MEN by John Steinbeck (George and Lennie)
   h. STAGE DOOR by Edna Ferber (Terry and Jean)
   i. Act II from ANASTASIE by Marcelle Maurette (Anna and Empress)
   j. THE WOMEN by Claire Booth Luce (Mary and Crystal)

5. Urge students to discover their own selections for solo speeches. However, the following have proved to be effective for the individual performing alone:

   a. Paul Lawrence Dunbar's "The Turning of deBabies in de Bed" (poem)
   b. Edwin Markham's "The Man With the Hoe" (poem)
   c. Shaw's ST. JOAN beginning with "When Forty Winters--"
   d. Shakespeare's "Sonnet No. 2" beginning with "When Forty Winters--"
   e. From Shakespeare's MACBETH, "If it t'were done--" (soliloquy)
   f. From Shakespeare's MACBETH, Lady Macbeth's "Sleep Walking Scene"
   g. From Oscar Wilde's novel THE PICTURE OF DORIAN GRAY, Sybil Vane's explanation to Dorian of her performance as Juliet.
   h. Drummond's Golden Dancer speech from Lawrence and Lee's INHERIT THE WIND.

YEAR-LONG ENGLISH IV - COLLEGE PREP

Course Description

English IV is a college preparatory course that uses world literature as content for teaching students to think,to interpret and to write. Emphasis is placed on teaching the skills necessary for analyzing and criticizing literature and for writing expository composition that meets the standards outlined in English Course of Study, 1965. Students are taught the relevance of good literature through which they gain a better understanding of the problems in today's world and see them in the proper perspective. Related activities throughout the year help to improve vocabulary, grammar usage, writing mechanics, and teach skills necessary for effective oral expression, group co-operation, and research work.

Achievement Level

Students should be reading at 12th grade or college level.

Objectives:

1. To read beneath the surface of the printed word--to analyze, to interpret
2. To write expository composition with clearly defined thesis, adequately supported with unity, coherence, emphasis
3. To improve vocabulary, usage, sentence structure, mechanics
4. To improve oral communication
5. To learn skills necessary for doing research and for writing research paper
6. To gain appreciation of good literature and to see its relevance
7. To understand today's world and to see its problems in the proper perspective

Materials and Sources

Rostand: Cyrano do Bergerac
Hugo: Hernani (The Romantic Influence - (Dell)
Camus: The Stranger
Sartre: Age of Reason
Anouilh: Becket
Moliere: The Misanthrope (The Golden Age - Dell)
The Miser (Eight Great Comedies)
Zola: Therese Raquin (Seeds of Modern Drama - Dell)
Racine: Phaedra (The Golden Age - Dell)
Maeterlinck: Pelleas and Melisande (Twenty-five Modern Plays)
Cocteau: The Infernal Machine (Twenty-five Modern Plays)

Cervantes: Don Quixote
Calderon: Life Is a Dream (The Golden Age)
Lope de Vega: The Sheep Well (The Golden Age)
Benevents: La Marquerida (Twenty-five Modern Plays)
Dante: Divine Comedy
Pirandello: Short Stories by Pirandello
Goethe: Faust (The Romantic Influence)
Schiller: Mary Stuart (The Romantic Influence)
Hauptmann: The Weavers (Seeds of Modern Drama)
The Rats (Twenty-five Modern Plays)
Kaiser: The Coral; Gas I; Gas II (Twenty-five Modern Plays)
Hesse: Demian
Koestler: Darkness at Noon
Kafka: The Trial
Ibsen: Master Builder (Six Great Modern Plays)
Hedda Gabler (Three Plays by Ibsen)
Doll's House (Three Plays by Ibsen)
Wild Duck (Three Plays by Ibsen)
Rosmersholm (Twenty-five Modern Plays)
Strindberg: Miss Julie (Seeds of Modern Drama)
Comrades (Twenty-five Modern Plays)
Tagore: Housewarming
Gibran: Prophet
Virgil: Aeneid
Aeschylus: Prometheus Bound (Ten Greek Plays)
Agammemnon (Ten Greek Plays)
Sophocles: Oedipus Rex
Philoctetes (Ten Greek Plays)
Euripides: Alcestis (Ten Greek Plays)
Suppliants (Ten Greek Plays)
Andromache (Ten Greek Plays)
Bacchae (Ten Greek Plays)
Aristophanes: Clouds (Eight Great Comedies)
Lysistrata (Ten Greek Plays)
Homer: Odyssey
Iliad
Dostoevsky: Crime and Punishment
The Gambler (Four Great Russian Short Novels)
Turgenev: First Love (Four Great Russian Short Novels
Chekhov: The Duel (Four Great Russian Short Novels)
The Boor (Drama I)
The Cherry Orchard (Twenty-five Modern Plays)
Uncle Vanya (Eight Great Comedies)
Three Sisters (Six Great Modern Plays)
Sea Gull (Seeds of Modern Drama)
Gorky: The Lower Depths (Twenty-five Modern Plays)
Andreyev: He Who Gets Slapped (Twenty-five Modern Plays)
Swift: Gulliver's Travels
Shakespeare: King Lear
Milton: Paradise Lost
Goldsmith: She Stoops to Conquer (Three English Comedies)
Sheridan: The Rivals (Three English Comedies)
The School for Scandal (Three English Comedies)

Audio-Visual Materials

Films: Cyrano de Bergerac
Les Miserables
Athens and the Golden Age
Aristotle's Ethics
Odyssey
Oedipus Rex
Recovery of Oedipus Rex
Russian Insights
Inspector General

Slides
Filmstrips
Records

Course Outline

First Six Week Period

Vocabulary study review: Word analysis, word origins, prefixes, suffixes, roots.
Introduction to independent vocabulary study

Literature selections in French unit in Adventures in World Literature and/or Cyrano de Bergerac, Hernani, The Stranger, Age of Reason, Becket, Misanthrope, Miser, Therese Raquin, Phaedra, Pelleas and Melisande, The Infernal Machine

Review of expository writing concepts (thesis, unity, coherence, emphasis) and standards for grading

Assignment of expository writing based on reading interpretation

(Vocabulary study, expository writing, and interpretation of literature to be integrated in the teaching of all subsequent units)

Second Six Week Period

Literature selections from Spanish, Italian, Scandinavian, Oriental, and Roman units in Adventures in World Literature and/or Don Quixote, Life Is a Dream, The Sheep Well, La Marquerida, Divine Comedy, Pirandello's Short Stories, Faust, Mary Stuart, The Weavers, The Rats, The Coral, Gas I, Gas II, Demian, Darkness at Noon, The Trial, Master Builder, Hedda Gabler, Doll's House, Wild Duck, Rosmersholm, Miss Julie, Comrades, Housewarming, The Prophet, Aeneid

Review writing mechanics (capitalization, punctuation, spelling)

Third Six Week Period

Literature selections from Greek unit in Adventures in World Literature and/or Prometheus Bound, Agammemnon, Oedipus Rex, Philoctetes, Alcestis, Suppliants, Andromache, Bacchae, Clouds, Lysistrata, Odyssey, Iliad

Review library sources of information for research in epic, mythology, drama, philosophy and history

Group work and oral presentation of research topics
Review of oral communication skills

Fourth Six Week Period

Literature selections from Russian unit in Adventures in World Literature and/or Crime and Punishment, The Gambler, First Love, The Duel, The Boor, The Cherry Orchard, Uncle Vanya, Three Sisters, Sea Gull, The Lower Depths, He Who Gets Slapped

Emphasis on interpretation of motifs in literature

Informational research paper with emphasis on the mechanics of doing research and writing paper

Fifth Six Week Period

Literature selections from English units in Adventures in English Literature, and/or Gulliver's Travels, King Lear, Paradise Lost, She Stoops to Conquer, The Rivals, The School for Scandal

Review of grammar (parts of speech, parts of a sentence, the phrase, the clause) and usage (agreement, correct use of pronouns, correct form and use of verbs, correct use of modifiers)

Sixth Six Week Period

Independent reading from listing under general heading Man's Search for Truth in English Course of Study (1965)

Term paper based on reading of no fewer than 3 books listed under any one sub-topic in Man's Search for Truth (Outside research optional)

Review of sentence structure (sentence completeness, coordination and subordination, clear reference, placement of modifiers, parallel structure, unnecessary shifts in sentences)

YEAR-LONG ENGLISH COURSE FOR 10TH GRADE

Course Description

This is a continuation of the basic English course started in 9th grade. It includes background in writing mechanics and skills, vocabulary-building, practice in speaking and listening, note-taking, and letter-writing. It also offers the works of literature which will be assumed to be known when students reach the junior elective program and the senior college preparatory course. The emphasis is on American literature. Six outside reading books are required.

Objectives

1. To give all studenta a basic foundation, after which they can branch out to fields of interest
2. To establish good habits of word study, spelling, and use of Warriner's handbook as a reference in questions of sentence structure and grammar
3. To acquaint students with works of literature that will increase their appreciation of good writing and add to their cultural background

Basic Text - Adventures in American Literature (Classic or Laureate Edition)

Required Reading - Teachers should choose two of these for class study. Other two are to be read as part of outside reading requirement. (Individual report).

S. Crane, The Red Badge of Courage (included in Classic edition of text)
E. Hemingway, The Old Man and the Sea
J. Steinbeck, The Pearl
M. Twain, Huckleberry Finn

Additional Reading for Sophomore English. College preparatory students are encouraged to read all the starred books. Teacher may choose any of this list for class study.

P. Buck, The Good Earth
*W. Cather, My Antonia
*W. Faulkner, Three Great Short Novels
*N. Hawthorne, The Scarlet Letter
*J. Knowles, A Separate Peace
*H. Lee, To Kill a Mockingbird
*S. Lewis, Babbitt
*H. Melville, Moby Dick
*A.Miller, "Death of a Salesman" and "The Crucible"
C. Potek, The Chosen
*H. Thoreau, Walden

R. Wright, Native Son
E. Wharton, Ethan Frome
Barrett, Lilies of the Field
Jesse Stuart, Harvest
M. Kantor, Romance of Rosy Ridge (Four Complete Modern Novels, Globe)
V. Sneider, The Teahouse of the August Moon (Four Complete Modern Novels)
Contemporary American Poetry (MacMillan)
Steps to Reading Literature (Harcourt Brace)

Records and Films

NOTE: Each student should also read one modern American novel and one work of non-fiction which may be a biography. Teacher should make list of books.
Teacher conferences should be an important part of individual reading program.

Basic text - Composition: Models and Exercises 10

Experiences in writing on this level should build on the activities of the ninth grade. A review of paragraph development will be necessary during first 6-weeks, and then longer papers will be required. Emphasis is less on content this year than on basic writing skills. The precis and the letter of application should be included during the course of the year. Writing skills are taught through a systematic program of instruction, demonstration, and practice. That is, a model is introduced; then student reads the model; third, he analyzes the model for the skills it demonstrates; and fourth, he is given a choice of writing assignments in which he is to imitate the skills used by the professional writer. About 40 pages of the text is to be covered each 6-weeks.

Course Outline

First Six-weeks The Paragraph. (Teacher choose 2 or 3 of the suggested writing assignments)

- Unity in Paragraphs
- The topic sentence
- Position of the topic sentence
- Developing paragraphs
- Arranging details in a paragraph
- Coherence in paragraphs

Second Six-weeks Description (Spend 1-2 weeks of each 6-week period on improving writing skills)

- Skills of descriptive writing
- Selecting details
- Using sensory details
- Organizing a description
- Using specific words and figurative language
- Sentence skills

Third Six-weeks Narration (Letter-writing might fit in here)

- Skills of narration
- Selecting key events
- Using narrative details
- Using dialogue
- Using description in a narrative
- Point of view

Fourth Six-weeks Exposition

- Organizing exposition
- Making an analysis
- Explaining a process
- Making a comparison
- Narration and description in exposition
- Using analogy in exposition

Fifth Six-weeks Opinion and persuasion

- Expressing an opinion
- Narration and comparison in essays of opinion
- Persuasion
- Sentence skills

Sixth Six-weeks Special Forms and Writing about literature

- The Personal narrative
- The character sketch
- The informal essay
- The book review
- Writing about a short story
- Writing about a poem

Each sophomore teacher has a classroom set of the writing text. Also available are supplemental materials: The English Language 10.

MECHANICS

Basic Texts:

Warriner's English Grammar and Composition, Complete Course,
Harcourt, Brace and World, Inc.
Guide to Modern English 10, Scott, Foresman and Company
Guide to Modern English Upper Years, Scott, Foresman and Company

To help determine the needs of his students, the teacher can use the diagnostic test in Warriner's English Grammar and Composition. The teacher should spend time to correct the weaknesses that are indicated from the test. A command of the previously taught items and the minimun essentials listed below are the requirements in the area of mechanics.

Minimum Essentials in Mechanics

I. Spelling
    A. Rules as covered in the basic text
    B. Words taken from reading, writing and discussion
    C. List included in the basic text

II. Vocabulary
    A. Words from stories in Adventures in American Literature and from novels studied in class.

III. Grammar and Usage
    A. Parts of speech - Identification and Function
        1. Pronouns
            a. Antecedents
            b. Cases
            c. Who and whom
        2. Verbs
            a. Tenses
            b. Irregular
            c. Subjunctive mood
            d. Active and passive voice
        3. Verbals
        4. Comparison of adjectives and adverbs
    B. Sentence Structure
        1. Review simple, compound, complex, and compound-complex.

2. Kinds of sentences

  a. Declarative
  b. Interrogative
  c. Imperative
  d. Exclamatory

3. Clauses

  a. Adjective, adverb, and noun
  b. Dependent and independent

4. Misplaced and dangling modifiers

5. Verbal phrases

6. Appositives

7. Predicate nouns and predicate adjectives

C. Punctuation

1. Comma

2. Semi-colon

3. Quotation marks

4. Parenthesis

5. Italics

6. Brackets

7. Dash

D. Writing Mechanics

1. Sentence structure

  a. Encourage use of varied sentence structure
  b. Avoid sentence fragments and run on sentence
  c. Begin sentences with subordinate phrases and clauses.

SPEAKING

The emphasis on speech development in the tenth grade should be placed on careful organization of ideas, effective sentence structure, adequate vocabulary, effective use of voice, and poise when speaking before a group.

Activities:

Four speech activities are required for the year. At least two should be prepared talks. Choose the other two from the following list.

1. Prepared talks
    a. Sales talks to sell ideas, or campaign speeches
    b. Explanation
2. Oral book reviews
3. Oral reading
    a. Drama- plays in the text
    b. Poetry
    c. Reading of essays or speeches
4. Informal discussion
    a. Class discussion of literature
    b. Class problems and interests
5. Formal group discussions
    a. Influences of mass communication media
    b. Problems inherited from the past
    c. Social problems of today
    d. Book reviews - 5 or 6 people who have read the same book

YEAR-LONG ENGLISH COURSE FOR 9TH GRADE

Course Description

This is the first of two years of basic English instruction. Fundamentals of grammar and writing skills are emphasized, along with reading, listening, speaking, and word study. Reading materials are geared to individual differences. Starred items are required for student study.

Literature Materials

Adventures in Reading (Laureate and Classic editions)
Adventures in Appreciation (Laureate and Classic editions)
Steps to Reading Literature (Harcourt Brace programed learning books)
*Animal Farm by Orwell
*Human Comedy by Saroyan
Lost Horizon by Hilton
Tale of Two Cities by Dickens
Silas Marner by Eliot (in Adventures in Appreciation)
*Great Expectations by Dickens
*"Romeo and Juliet" and "West Side Story
*"Julius Caesar"
David Copperfield
Lost Horizon
Diary of a Young Girl
Records
Short Stories I

Writing Text

The Lively Art of Writing (Follett)

Grammar Study Text

Warriner's Grammar and Composition, Complete Course (Harcourt Brace)

Objectives:

1. To familiarize students with Warriner's handbook as a reference for grammar usage
2. To give students a workable knowledge of basic parts of speech and sentence structure, correct forms of verbs, general usage of irregular verbs
3. To give enough practice in developing writing skills so that students can decide upon a thesis sentence and build upon it with confidence

4. To acquaint students with different genre in literature, to use good literature as examples of skillful writing and communicating, and to give knowledge of certain works as part of everyone's cultural heritage

Course Outline

First Six-weeks: Strong emphasis upon writing skills.

I. Study together Chapters 1-4 in Lively Art of Writing.

II. Use selections from the literature as basis for short writing assignments; be sure every student can formulate a thesis sentence and develop it. When they answer one study question about a story, require that they begin by making a statement and then support it by using examples from the story.

Second Six-weeks: Review of grammar essentials as needed.

I. Take time to study the arrangement of Warriner's and drill students in using it as a resource tool. Encourage speed in looking up answers to questions, and familiarize students with the number and keys to the organization of material shown on the front and back end sheets.

II. Do grammar study (parts of speech, basic structure of a sentence) as you continue general use of Warriner's as a handbook. By being constantly required to find the answer in their books, the students should be motivated to read for meaning.

III. Use Warriner's grading key when correcting themes (number and letter indicates the type of error made) and give time for students to find in Warriner's the mistakes they made on themes and correct them. They should keep charts listing their errors with the hope of avoiding the same error in the future. Continue this all year, tying the writing errors to the sections of Warriner's which explain the errors.

IV. Continue with literature as desired, using either anthology. Starred materials on the list are required reading for freshmen. Use literature as basis for writing.

V. Emphasize word study constantly in the literature materials. Students may be asked to keep vocabulary lists throughout year.

Third Six-weeks: Emphasis upon improving style and usage.

I. If students are now writing unified paragraphs which develop a topic sentence, continue with Chapters 5-7 in The Lively Art of Writing. Spend plenty of time in practicing transitions between paragraphs.

II. Require every writing assignment to follow the "rules" of Lively Art of Writing.

III. Emphasize spelling, using unit in Warriner's. Consider ways to figure out how words are spelled; i.e. prefixes and suffixes with roots.

Fourth Six-weeks: Emphasis more and more on literature, with writing skills continued.

I. Study Chapters 8-9 in Lively Art of Writing.

II. Write two papers dealing with literature, each with at least five paragraphs and each with effective transitions between paragraphs.

III. Study in Warriner's any area in which weaknesses seem to continue in student writing; i.e. sentence fragments or run-ons compared with simple and compound sentences.

Fifth Six-weeks: Continue selected works of literature.

I. Spend time as desired with Chapters 10-11 in Lively Art of Writing and tie in with study of parallelism in Warriner's. Have students go through their own papers to look for examples of a lack of parallel structure. If they can't find any, have them make up examples of sentences which are not parallel and have class correct the sentences.

II. Emphasize reading for appreciation of style. Compare various authors' styles.

III. Teachers need to arrange to share sets of books so that all freshmen will have had the best of both anthologies, along with the supplementary materials.

Sixth six-weeks: Emphasis on literature works, with continuing use of Warriner's key to mark theme errors and following writing rules of Lively Art of Writing.

I. Certain literature should be covered by each class. It includes the following:

Animal Farm and Human Comedy
Poetry (with less emphasis on American poetry)
the Arthurian legend
The Odyssey excerpts
Romeo and Juliet and West Side Story
Julius Caesar and a biographical piece about Caesar. (Also Forster criticism)
Great Expectations
Choice of short stories, non-fiction, etc.

II. *Lively Art of Writing*. Chapters 12-13. (Optional)

III. Review of literature. Essay examination, each question answered with correctly developed paragraph.

IV. Review of vocabulary lists and charts showing writing errors. Evaluation of writing progress.

NOTE: Do not teach *Bridge of San Luis Rey* to freshmen. It will be used in the Love unit (junior elective).

JUNIOR YEAR ELECTIVE PROGRAM
CHAPTER ORDER FOR SEQUENTIAL WRITING COURSE
BASED ON WRITING THEMES ABOUT LITERATURE

First 12-week period (Assign in any order)

- Weeks 2-3 Summary
- Weeks 4-5 Character Analysis
- Weeks 6-7 Point of View
- Weeks 8-9 Setting and/or Reflection of Historical Period (Two chapters--5 and 14)
- Weeks 10-11 Specific Problem

Second 12-week unit (any order)

- Weeks 2-3 Analytical reading
- Weeks 4-5 Theme about a Work as It Embodies Ideas
- Weeks 6-7 Comparison--contrast
- Weeks 8-9 Structure (optional)
- Weeks 10-11 Imagery

Third 12-week period (Any order)

- Weeks 2-3 Tone
- Weeks 4-5 Prosody in poetry (optional)
- Weeks 6-7 Style of prose
- Weeks 8-9 Evaluation
- Weeks 10-11 Review
- Week 12 Taking Examinations

Remember to allow for individual differences in making the writing assignments. Greater depth would be required for the writing by Phase 4 and 5 students. Give ample time and direction to those who work more slowly. Spend more time in class studying Writing Themes with phase 1-3 classes. Encourage students to underline important points in their books. The books will be valuable resources for Senior English and for college courses.